

# Wonderful & Strange

We have a major announcement regarding *Wrapped in Plastic*: beginning this year, we will be changing the publication schedule from bi-monthly to quarterly. However, because we've been running behind schedule, you probably won't even notice the difference until summer. This issue, which you won't be seeing until at least early February, is actually the December issue! The first "quarterly" issue, March, won't be in your hands until late March or early April. The second "quarterly" issue (June) will arrive in early June. So for the first half of this year, you'll be receiving an issue about every other month anyway!

So why bother officially changing to a quarterly schedule at all? Here are

a few of the reasons:

(1) As you can see from the above schedule, putting out an issue every other month, yet changing the official release to quarterly, allows us suddenly to be *on schedule*! After being late for most of the past couple of years, we were determined to get this corrected. Believe it or not, for the first ten years or so we were around, we were virtually always off schedule. We're going to get back on track one way or another.

(2) Why remain on a quarterly schedule once we're back on track? Because for years we've wanted to produce various special issues but simply have not had the time to do so. Remember the *Best of Wrapped in Plastic* collections we've been promising forever that will collect

long out-of-print material from early issues? Our current schedule simply has not allowed any time for these things. But there are other projects. We want to collect all of the *Fin Walk With Me* material, polish it, add a new essay or two, and put out a special edition devoted just to that film, something akin to the nice BFI film books. Again, there's been no time to work on things like this with our current schedule. We've also been hard-pressed to keep updating the Web site as needed. We just completed a major renovation, but we'd like to provide more frequent mini-reviews and such to fill in the gaps between issues. Now, we'll be able to do more along these lines.

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What is  
**FOLLOWING  
CEREBUS?**

**SKETCH SKETCH**  
**POUND POUND POUND**

**FOLLOWING  
CEREBUS**  
WHERE ISSUE 300 IS JUST  
THE BEGINNING

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Win-Mill Productions P.O. Box 1283, Arlington, TX 76004

Twin Peaks in Japan

# Wrapped in Plastic

No. 68

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**Twin  
Peaks  
season  
two!**



# Wrapped in Plastic

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Vol. 1 #68

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# Twin Peaks

## Second Season Episode Guide

### (Part 1)

In *Entertainment Weekly* 59, we published our episode guide to the first season of *Twin Peaks* to tie in with the release of the show on DVD. We've been eager to continue with coverage of the second season, so we waited, and waited, and waited for that season to appear on disc. With no release date anywhere in sight, we've become tired of waiting and will begin our second season guide with this issue. Though we have spent over a decade writing about *Twin Peaks*, we found that we still had more to say about the original episodes—a few of which we watched for the first time in years. In some cases, we have gathered information about these episodes that is scattered throughout numerous back issues and collected it here so as to make it much more convenient to locate. Right now our plan is to conclude this guide in the next couple of issues.

**Second season credits:** Starring Kyle MacLachlan (FBI Special Agent Dale Cooper), Michael Ontkean (Sheriff Harry S. Truman), Madsen - Hawk (Shelly Johnson), Dana Ashbrook (Bobby Briggs), Richard Beymer (Blue Harmon), Larry Flynn Boyle (Dennis Hopper), Jack Palance (Parchman), Eric Da Re (Lou Johnson), Warren Frost (Docie Will Hayward), Harry Goaz (Deputy Andy Brewster), Michael Harris (Deputy Tommy "Hawk" Hill), Peter Lurie (Catherine Martell/Tyagiwa), Shelly Lee (Madeline Ferguson), Peggy Lipton (Norma Jennings), James Marshall (James Harley), Everett McGill (Big Ed Harley), Jack Nance (Pete Martell), Kimerer Roberts (Lacy Moran), Ray Wise (Elwood Palmer).

**Created by** Mark Frost & David Lynch; **Music Composed by** Conductor by Angelo Badalamenti; **Produced by** Harley Peyton; **Supervising Producer** Gregg Fienberg; **Executive Producers** Mark Frost and David Lynch; **Executive Story Editor** Robert Engels (episodes 2001–2005); **Co-Producers** Bert Logsdon (episodes 2006–2012) and Robert D. Simons; **Associate Producers** Philip Neel; **Director of Photography** Frank Byers; **Production Designer** Richard Howes; **Cutting by** Johnnie Ray; **Art Director** Okawara; **Daniel Pimentel; Costume Designer** Sami Markkanen.

#### EPISODE 2001

First televised September 30, 1990

**Guest Starring** Grace Zabriskie (Sarah Palmer), Chris Mulkey (Lank Jennings), Miguel Ferrer (Albert Rosedale), David Patrick Kelly (Jerry Horne), Wendy Robie (Nadine Hurley), Dan Davis (Marty Biggs), Victoria Caffey (Blackie O'Reilly), and Mary Jo Deschanel (Edith Hayward); **Written by** Mark Frost and David Lynch; **Directed by** David Lynch; **Co-Starring** Catherine Coulter (*The Log Lady*), Glynis Johns (Nancy), and Al Strode (Philip Michael Gerard); **Featuring** Phoebe Anglada (Renee Palau), Stephen C. McLaughlin (*the actor*), Charles Miller (factory), Mak Tokano (jeweler), Jessica T. alldredge (Harriet Hayward), Sandra Kaye Wrigel (nurse), Alice Witt (Gerten Hayward), and Hank Williams (water); **Editor by** Duwayne Dunham

**Act 1:** At the Great Northern Hotel, Cooper lies bleeding on the floor after having been shot. Andy calls to him through the phone. The old room service waiter delivers warm milk and hangs up the phone. Cooper signs the tab, and the waiter leaves. The Giant appears. Cooper asks where the Giant is from, and the Giant replies, "The question is, 'Where have you gone?'" The Giant tells Cooper three things: (1) a man in a smiling bag; (2) the owls are not what they seem; and (3) without chemicals, he points. The Giant takes Cooper's ring and says he will return it. He gives Cooper one more clue: "Ten locked inside a hungry house." At One Eyed Jacks, Ben approaches Audrey while Jerry gives drugs to Blackie. Audrey fends off Ben and puts on a mask so he can't identify her. Jerry calls Ben away. At the Great Northern, Cooper discusses to Diane, telling her he wore a bullet proof vest but had folded it up to get at a tick. He mentions that being shot is not a bad thing as long as you can keep the fear from your mind. Cooper notices his ring is missing. As he lists things he'd like to still do in his life, Truman, Hawk, and Andy burst into the room with guns drawn. Later at the hospital, Cooper tells Truman his assailant was wearing a mask. Lucy updates Cooper about the previous night's events. A few rooms away, Shelly watches a news report about the mill fire. Cooper insists he must leave, and as he does he sees the dead Jacques in a bag on a stretcher. Rosene murmurs in her sleep, "Laura." **Act 2:** At the Palmer household, Maddy looks at the



carpet and tells Sarah she had a dream about it. Leland enters with white hair. Sarah is stunned, and Leland stings. Maddy continues to look at the carpet and suddenly sees the carpet fibers rearrange themselves as if a body has been dragged across them. [None of this scene on the Japanese laserdisc shows a distorted image of Bob superimposed over the carpet.] At the Great Northern, Ben and Jerry talk about their plans. A singing Leland arrives to declare, "I'm back." Ben and Jerry dance. At Leo's, Cooper and Truman investigate the crime scene. Cooper realizes that Leo was shot from outside. Hawk finds a copy of *Fishworld* and a gas-soaked jacket. Albert and his team arrive, unsettling Andy, who steps on a loose board and knocks himself in the head. Under the board, Cooper and Truman find a pair of Circle Brand boots and "a lot of cocaine." At the Double R, Maddy gives Donna a pair of Laura's sunglasses. Maddy breaks her own sunglasses in half and says she is never wearing them again. Donna tells Maddy that James spent the night in jail. Donna and Maddy wonder if Dr. Jacoby was attacked because they lured him out. Norma gives Donna a note that says, "Look into the Menis on Wheels." In another booth, the Log Lady spits out her pitch gum. **Act 3:** At the sheriff's station, Albert examines Cooper. Andy tells Cooper that Leo was locked in a jail in Hungry Horse, Montana the night that Teresa Banks was murdered and therefore Leo has an alibi. Phillip Gerard, the one-armed man, arrives and asks Lucy if he can see Truman. Truman and James listen to the tape James took from Dr. Jacoby's. James says that one night, Laura started reciting a scary poem and then said, "Would you like to play with fire, little boy? Would you like to play with Bob?" Cooper demands that James give him the other half of Laura's heart necklace. James said he got it from Jacoby's. Donna arrives to see James. She asks James what he's told the police. They kiss, but James pulls away. **Act 4:** Cooper asks Lucy and Andy to go through back issues of *Fishworld* to look for pictures of Teresa Banks. Andy tells Lucy that he is uncomfortable. At the hospital, Doc Hayward examines Jacoby. Cooper and Truman arrive to talk with Jacoby. He tells them how he found the heart necklace—he saw James and Donna hurt it, and then dug it up. He tells them that Laura was leading a double life, that she was two people. The last time he saw her, he felt that Laura had decided to end her life, that maybe she allowed herself to be killed. Cooper asks him about the murder of Jacques Renault. Jacoby says he remembers the smell of scorched engine oil. Bobby visits Shelly. She tells him that Leo tried to kill her because he knows about her and Bobby. Shelly tells Bobby she loves him. He says, "I guess I love you, too." Cooper, Truman, and Albert see Bobby leave, then they talk with Ed. He tells them that Nadine is in a coma. Ed tells Cooper that, years ago, when Norma ran off with Hank, he asked Nadine to marry him. Norma was devastated, and Ed was going to ask for a divorce, but he saw how happy Nadine was. Then he says he accidentally shot out her eye on their honeymoon. Hawk brings James to visit Ed. Cooper steps away and sees the bag that the dead Jacques had been in. It is hanging on a wall. Cooper repeats the Giant's clue: "A man in a smiling bag." Pete Martell smells some hospital food and almost gaggs. Cooper tells Truman he is ready to "lay the whole thing out." Norma leaves Shelly's room and spies Ed sitting by Nadine's bedside. **Act 5:** At the Double R Diner, Major Briggs talks with Bobby. He tells Bobby about his sleeping vision: "A reunion with the deepest wellsprings of my being. My son was...there. He was happy and carefree. We embraced—a warm

and loving embrace. I awoke with a tremendous feeling of optimism." Bobby is moved to tears. He notices Hank and remembers that Hank shot Leo. At the sheriff's station, Cooper and Albert summarize the Laura Palmer case and concludes that Jacques and Leo are innocent and that only a "third man" could have been the killer. Andy cries at the horrific details. Albert says, "I know, Andy. It's what we call a three-banky crime." Andy tells off Albert and leaves. **Act 6:** At the Blue Pine Lodge, Truman escorts Pete home. Truman wants to know where Josie is. Pete reads a note from her that says she went to Seattle on business. Truman says they haven't found Catherine and that they should prepare for the worst. Pete is upset. Truman answers the phone—it is a call from the Asian man asking for Josie. The man hangs up, then places another call to Hong Kong. Ben and Jerry walk and talk, and Ben realizes Audrey is missing. They meet with Hank, who tells them about how he shot Leo and lured Catherine to the mill. At One-Eyed Jacks, Blackie tells Audrey that they better not get any more complaints about her. **Act 7:** At the Hayward home, Donna calls Norma and asks to take over Laura's Meals on Wheels route. At dinner, Harriet Hayward reads a poem about Laura while her sister, Gersten, plays the piano for her family and Leland, Sarah, and Maddy. Sarah is sad. Doc Hayward asks about Leland's hair. He said it literally changed over night. Leland says his hair turned a color. He starts to sing "Get Happy!" Leland gets carried away and collapses. Doc Hayward rushes to help. At the Great Northern, Cooper lies in bed and dictates the day's events to Diane. He says goodnight and goes to sleep. At One-Eyed Jacks, Audrey "pms" to Cooper about the note she left. (The camera pans across Cooper's bed to show the note under the bed.) Audrey pens that Cooper will help her. Back at Cooper's room, the Giant reappears. He says "One person saw the third man. Three have seen him, yes; but not his body. One only, known to you, ready now to talk. One more thing you forgot something." The Giant disappears. At the hospital, Romette awakens and remembers Bob killing Laura. Bob screams in pain and rage.

**TIMELINE:** The events in this episode begin on the night of Thursday, March 2, and continue through March 3.

**CRITIQUE:** The opening sequence, at first viewing interminably slow, is actually a perfectly-paced comedy piece—not the sort of thing viewers were expecting. Whether it's the writer's lack of awareness of Cooper's situation, or his absent-mindedly hanging up the phone, or even the agent's concern that the bill includes a gratuity, the moments here represent Lynch's off-kilter sense of humor.

This episode is filled with such humor, often fearing Andy (including a bizarre scene in which a loose floorboard in Leo's house hits him in the head) and Albert, who is relentless in his ridicule of the town in general and the sheriff's department in particular. In another strange scene, Albert quietly chuckles as Ed recovers, in melodramatic fashion, the story of how Nadine lost her eye.

Considering the theme of "renewal" that will later play an important part of the Laura Palmer story, the Ben/Audrey scene at One-Eyed Jacks is significant and exceedingly creepy. Audrey slightly disguises her voice to try to avoid detection, but only Jerry's last-minute intervention prevents the mutual discovery. As for Audrey, she knows Ben's secret, but he doesn't know hers, and, in a moment of wonderful acting on Fenn's part, Audrey's contemplative smile after her father has left the room speaks volumes.



Leland (Kyle MacLachlan) suddenly has white hair in the second season premiere.

The final few moments of this episode, featuring the first significant appearance of Bob (not counting the "European version" of the pilot), contain some of the most chilling images ever to appear on television, even to this day. By using a strobe light-like effect, Lynch gets maximum power with the scene of Bob's murder of Laura by having horrified faces—virtual still shots, as if the participants were frozen in time in their own private hells—peel out of the darkness into the camera. While freeze-framing these moments will reveal that they are rather graphic for network television, the mind actually creates even greater terror by watching the scene at full speed and filling in the darkness with imagined atrocities. Lynch is not generally seen as a "horror" director, but scenes such as these (in addition to *Entertainment* and *Last House on the Left*) prove that he is as good at creating these moments as anyone is.

**COMMENTS:** The first season finale ended in dramatic fashion, with one cliffhanger following another in what writer Mark Frost intended as a send-up of the increasingly prevalent network practice of leaving viewers in suspense during the summer break. (It's a practice that has not declined, but increased even more in the years since.) To summarize briefly: Audrey begins working at One-Eyed Jacks, Jacoby suffers a heart attack after being attacked, Leland kills Jacques, Leo burns down the mill (with Catherine and Shelly inside), Nadine overdoses, Hink shoots Leo, and someone (later revealed to be Josie) shoots Cooper. Most of the major players, then, find themselves in life-threatening jeopardy.

Because of Cooper's popularity and dominance in the series, his shooting came as the greatest shock to viewers. Even though MacLachlan had signed on for a second season, *Twin Peaks* had proven that it was not going to follow traditional television rules, so some fans worried that their favorite detective might not return.

This episode begins to redefine some of the characters. Bobby, essentially a stereotypical bad-boy jock in the first season, starts to develop greater depth, most effectively shown in a powerful scene with Maj. Briggs, who recounts a vision he had of Bobby's future. His father's optimistic outlook on the future resonates with Bobby and drives much of the son's storyline for the remainder of the season. Donna, on the other hand, begins to turn from a goody two-shoes best friend to a more sensual, almost femme fatale-ish schemer. Donna's change in character is striking and seems abrupt. But it makes sense in a larger context. The night before the events of this episode, Donna saw how James reacted when he saw Mackly dressed as Laura (episode 1006). It would be understandable, then, for her to also attempt to imitate Laura. In fact, her behavior makes more sense as the storyline progresses. In episode 2003 Donna visits Laura's grave and admits she wanted to be like Laura—to have her strength and courage.

Leland's change is perhaps the most peculiar—his hair inexplicably turned white overnight. Leland interprets it as a sign that he has "turned a corner," and a sadness has been lifted from his heart.

In addition to redefinition of some characters, a major plot expansion is introduced regarding the investigation into the death of Laura Palmer. During the first season, suspicion lay primarily in two individuals who were believed to have been the last to have seen Laura alive on the night of her death, Jacques and Leo. In the first season finale, Cooper is convinced that Jacques did not kill Laura, leaving Leo as the prime suspect. He even leaves a message on his recorder for Diane stating his belief that Leo is responsible for Laura's death.

With the renewal of the program, however, the writers needed a way to keep the investigation from being solved too quickly. Thus the introduction of the "third man" who was hiding outside Jacques' cabin and later took Laura and Rosette to the train car, where the murder took place. It was this "third man" who wrote a note in AB- blood, "Fire walk with me." The blood type didn't match any of the known participants of the evening (Laura, Rosette, Leo, or Jacques), so an entirely new investigation must begin for this suspect.

A clue is given early in the episode that someone named "Bob" will figure into the mix. When Truman is questioning James about a "mystery man" that Laura refers to in her tape to Jacoby, James says he doesn't think the identity is Leo, but someone named Bob whom Laura once mentioned to him cryptically.

The increased emphasis of Bob in this episode marks a significant shift in tone of *Twin Peaks*. Until now, the series (despite its quirky and unusual elements) was arguably grounded in an objective reality. With Bob, however, episode 2001 emphasizes a supernatural element and, as Mire Dolan observes, shifts the plot "out of the forensic, terrestrial territory in which it had been pretty much grounded in the first season and reorients it toward the extraterrestrial dimension." (See "The Peaks and Valleys of Serial Creativity: What happened to/on *Twin Peaks*?" in the book *Full of Secrets*, p. 40.)

Dolan continues, "The murder of Laura Palmer is thus reinvented as a spiritual crime as well as a physical one, and the viewer is essentially set up for the revelation of the Black Lodge as well as its denizen Bob as the origin point of the previously peripheral mention of 'the evil in these woods.'" [p. 41] When the Guru tells Cooper that "Three have seen [the third man—i.e., Bob], *but not his body*," he explicitly signals that the mystery is no longer confined to the simple act of murder, but now involves a set of unearthly circumstances. Cooper learns that Bob is more—or other—than human. If the mystery of the first season was summarized by the question, "Who killed Laura Palmer?" the mystery of the second season became, "Who is Bob?"

Cooper's line about fear in Act 1 has greater significance after we see how the series ends. In this episode, Cooper emphasizes the importance of keeping fear from your mind. But it is fear (or, as Hawk might say, "imperfect courage") that arguably leads to Cooper's downfall in the last episode (2022) of *Twin Peaks*. (For a full discussion see *Wrapped In Plastic* 53.)

Ratings throughout the first season had fallen gradually, though they rose again for the season finale. Anticipation was high for the series return on September 30, and while it turned out fans did not need to worry about the survival of Agent Cooper, Lynch and Frost still managed to confound expectations by presenting a first act that is measured and slow-paced (even by 1990 standards). We'll even admit ourselves to calling the second season premiere "mediocre"

in our first issue—a view that we no longer hold, by the way. In any event, the first half hour managed to come in fourth in its time slot, losing out to two movie specials, NBC's *Perry Mason* and CBS's *The Face of Fear*; and even to Fox's *Murder...With Children*. (*Twin Peaks* was able to work its way into third place during its remaining ninety minutes.)

The first of the Giant's clues comes true in this episode when Cooper sees Jacques Renault's body bag hanging on a wall suspended from each end, almost forming a giant smile ("a man in a smiling bag"). Cooper also learns the answer to the Giant's riddle, "Leo locked inside a hungry horse."

Mark Frost makes a cameo appearance as a television news reporter at the scene of the Packard Mill fire.

Josie does not appear in this episode—Hank made sure she was out of town when the mill fire started. (Pete thinks she's in Seattle shopping.) She will not appear until episode 2004.

Glyn Göring (Nancy) is listed in the end credits but does not appear in the episode (and will not appear until episode 2003). The character does appear in the original script (she has a brief conversation with Audrey), so the scene was probably shot but then cut at some point in the editing process. (Nancy also appears in *The Secret Diary of Laura Palmer*.)

As we noted in the guide, the scene in which Maddy reacts with horror at the carpet was changed for the Japanese laserdisc. There, a distorted image of Bob appears superimposed over the carpet.

Harley Peyton revealed to *Wrapped In Plastic* that Steven Spielberg was originally going to direct this episode. Peyton explains, "Mark [Frost] and I met with Steven Spielberg and discussed the possibility that he might direct the first episode of the second season. Steven agreed, and his only request was that we make it as challenging and surreal as possible." (See the letters section in *WIP* 54.)

Although the script contains eight acts (normal for a two-hour episode), when aired this episode essentially ended up with seven, although the factact was approximately twenty-three minutes long, or twice the usual length, and comprises most of the scenes in the first two acts of the script. (Act 1 ends with Truman, Andy, and Hawk finding Cooper in his hotel room. Act 2 ends with Leland's entry with white hair. Act 3 begins with Ben and Jerry talking in Ben's office, and Leland announcing that he's back. The rest of the act breaks line up, giving the episode the normal eight acts.)

This episode ends with a note that it is "dedicated to the memory of Kevin Young Jr." Kevin Young Sr. is the actor who plays frequent Double R Diner customer Tond.

**FIRST APPEARANCES:** Donna's sister Gersten (who had never even been mentioned before), Jonathan, the Giant

**RATING:** ★★★★

## 2. EPISODE 2002

First televised October 6, 1990

*Cast Starring Chris Meloni (Hawk Jennings), Miguel Ferrer (Albert Roanfield), David Patrick Kelly (Jerry Horne), Dow Davis (Major Briggs), Victoria Castro (Bloddy O'Reilly), Dan Aykroyd (Ewery Beatty), Frances Bay (Mrs. Truvada), Grace Zabriskie (Sarah Palmer), and Catherine Coulson (the Log Lady); Written by Harley Peyton; Directed by David Lynch; Featuring Patsy Aspinwall (Rosette Palmer), Austin Lynch (Little Boy), Jill Price (Ice-Bucket Girl), and Mak Tokano (Sweetbuck); Edited by Jonathan P. Sher*

**Act 1:** Cooper and Albert have breakfast at the Great Northern and compare notes on the case. Albert says that Cooper's former partner, Windom Earle, has escaped from an institution. From across the room, the Asian man watches Cooper. Donna delivers a meal to Mrs. Tremond. Her grandson watches. Mrs. Tremond reacts negatively to the creamed corn. Donna looks down, and suddenly the creamed corn is gone. Mrs. Tremond tells Donna to talk to Mr. Smith next door. The grandson says, "Je suis une me solitaire." Donna leaves and slips a note under Mr. Smith's door. At the hospital, Cooper and Truman adjust some stools, then show Ronette the sketch of Bob. She reacts violently and tries to say, "train." At the Great Northern, Ben and Jerry can't decide which of the two mill ledgers to burn. **Act 2:** At the Duelah R., Andy posts a picture of Bob while Major Briggs has coffee. The Log Lady talks with Briggs and tells him the Log has something to tell him, "deliver the message." At the sheriff's station, Andy tells Lucy that he is sterile and demands to know how she could be pregnant. Hank makes a parole visit to Truman. Truman tells Cooper that he used to be friends with Hank, and that Hank used to be a Bookhouse Boy. Ben Horne calls to say that Audrey is missing. **Act 3:** Jerry arrives in Ben Horne's office with Catherine's unsigned insurance policy. They decide to call the Icelanders. Leland arrives as they make the call to Einer Thorsen. Einer is upset because Leland told them about the mill fire. Leland notices a sketch of Bob in Ben's office. He says, "I know him." Bob lived right next door to Leland's

grandfather's house on Pearl Lakes when Leland was a little boy. Leland leaves to tell Truman. Jerry wonders, "Is this real, Ben, or some strange and twisted dream?" At the hospital, Doc Hayward allows Shelly to visit Leo. He tells her that Leo may never recover. At the sheriff's station, Lucy receives a call for Truman, but the caller won't identify himself. At One-Eyed Jacks, Audrey interrogates Emory Barnes, who tells her that Ben owns One-Eyed Jacks. He says that Laura was there for one weekend, but she was kicked out for drug use. Barnes says that Ben knew Laura was there and that Laura knew he owned One-Eyed Jacks. **Act 4:** Bobby and Shelly meet, and Bobby hatches a plan to get Leo's insurance money, but that Leo will have to stay at home. Cooper dictates to Diane about Windom Earle and Audrey Horne. Maj. Briggs arrives. He says he maintains deep space monitors that received a message: "The owls are not what they seem." James, Donna, and Maddy sing, "Just You." Donna is jealous of the way James and Maddy look at one another. She receives a call from Harold Smith, who sent the Meals on Wheels note to her. They plan to meet. Maddy has a vision of Bob approaching her. She screams. James and Donna don't see anything. Cooper dreams: He sees Ronette thrash. He hears the Giant and Maj. Briggs say, "The owls are not what they seem." He sees an image of Bob that turns into an owl. He sees Sarah Palmer run down the stairs. He sees a blurry image of Bob come into focus. A phone call from Audrey wakes him. She says she is in trouble but is going to come home. Blackie hangs up Audrey's phone before



Dale Hopper (*Harry S. Truman*), Kyle MacLachlan, Michael Ontkean, and Lucy (Kimmy Robertson)  
in the second season premiere

she can say more.

**TIMELINE:** The events in this episode take place on Saturday, March 4.

**CRITIQUE:** Peyton's first-nite dialogue for Albert—noted before in these pages—remains entertaining even with repeated viewings. Aided by Ferrer's impeccable delivery, Albert's lines in this episode rank as some of the most memorable of the series: "I'm thieled to pieces that the Dharma came to King Ho-Ho-Ho"; "Color me amazed"; "I performed the autopsy on Jacques Renault. Stomach contents revealed beer cans, a Maryland license plate, half a bicycle tire, a goat, and a small wooden puppet. Goes by the name Pinocchio"; "I like to think of myself as one of the Happy Generations"; "My men are interrogating the hotel guests. The usual bumper crop of rural know-nothings and drunken fly fishermen." All of these lines are from the first scene, in which Albert meets Cooper for breakfast. In a typical (for *True Blood*) oddball touch, a barbershop quartet sings at the table behind them for no apparent reason. (This was probably Lynch's doing, as there is no mention of it in the original script.)

Lynch added other bits of his own humor that were not in the original script, such as Cooper's and Truman's attempts to adjust the stools as they're getting ready to question Rosene. In another example, as Ben and Jerry try to decide which mill ledger to burn, the real one or the fake one, Ben pulls out some marshmallows to toast.

Although Cooper was shot less than two days before, he does not consistently show ill effects of the nasty injury from scene to scene. (He hobblets around a bit more in the previous episode. Just three days later, in episode 2005, he punches Nancy while rescuing Audrey from One-Eyed Jack's and appears to have healed completely, even though in episode 2008 he is still bandaged up.) Whether this represents a failure on MacLachlan's part to maintain

the continuity of the character, or whether the producers did not want a wounded agent for the entire second season, it does bring up one of the challenges of having a series that is supposed to take place on successive days.

**COMMENTS:** Albert brings news that Cooper's former partner, Windsor Earle, has escaped from a mental institution, and the FBI cannot locate him. This concerns Cooper. While Earle himself will not appear until episode 2014, the show creates suspense temporarily by suggesting that the Asian man (Jonathan) currently spying on Cooper and Albert (and first seen in the previous episode) might be the man.

Donna takes over Laura's Meals on Wheels route and meets Mrs. Tremond and her grandson, who is studying magic (and makes creamed corn disappear). These characters (and the corn) will return in *Five Walk With Me*. Here, Lynch effectively builds suspense by carefully pacing what is a mostly straightforward scene. (Lynch adds the element of the magic trick and the disappearing corn, which was not in the original script.)

Maddy's vision of Bob is terrifying, especially because of the way Bob crawls across the couch and directly into the camera (i.e., Maddy's point-of-view). In *Wrapped in Plastic*, Frank Silva explained, "As I started crawling over it, and I got over the sofa, David [Lynch] said, 'Keep crawling.' So I kept crawling, and he didn't say anything. He didn't say, 'Stop.' He didn't say, 'Cut.' So I crawled to the side of the camera, just along side of the camera. And David said, 'That was great, Frank. Do it again, and crawl right into the camera!' Lynch's decision to have Bob approach Maddy in this way reinforces the menacing, overpowering nature of the character. In effect, the presence of Bob is inescapable.

The second of the giant's clues comes true in this episode when Maj. Briggs "delivers the message" to Cooper: "The owls are not what they seem."



In episode 2002, Cooper shows Rosette two sketches and asks her to identify her and Laura's attacker. She breathes about when she saw the drawing of Bob.

## FIRST APPEARANCES:

Mrs. Tremond and her grandson

RATING: ★★★★

### 3. EPISODE 2003

First televised October 13, 1990

*Cast: starring Lloyd French (Albert Rosenfeld), Ian Buchanan (Richard Tremayne), Lucy Van Dables (Harold Smith), Wendy Robie (Nobuy Hayek), Dean Asquith (Essay Batt), Victoria Catto (Blanche), and Maribel Parks (Jan Renault); Written by Robert Engels; Directed by Lesli Linka Glatter; Co-starring Costja Gargi (Nancy) and Al Strobel (Philip Michael Gerard); Featuring Phoebe Augustine (Bavette Palaski); and Mok Takemoto (Josephine); Edited by Paul Trejo*

**Act 1:** At the hospital, Ronette thrashes violently. Truman, Cooper, and Albert investigate. Cooper removes a "B" from under Ronette's fingernail. Cooper tells the others about the Giant and the three clues.

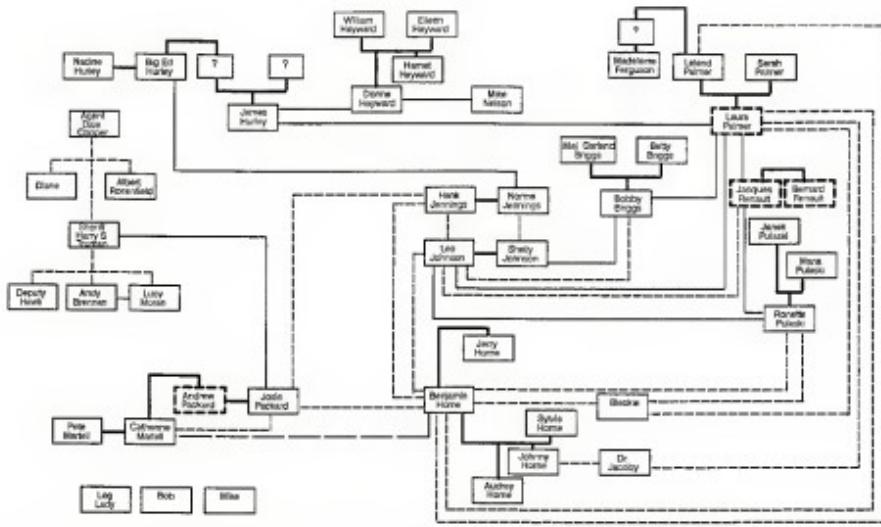
Donna arrives at Harold Smith's house. He tells her that Laura wanted him to contact her if anything ever happened to her. Harold says he can't go outside, but he stays inside to raise orchids. He wants Donna to place an orchid on Laura's grave. At the sheriff's station, Cooper, Truman, and Albert assemble clues. Albert needs to run analysis on fibers be found near where Cooper was shot. Albert is rude to Truman. Truman confronts him, but Albert tells him that he rejects revenge, aggression, and retaliation. He tells Truman that he loves him. Cooper releases James. Richard Tremayne, from men's fashion at Horne's Department Store, arrives to take Lucy to lunch. Leland arrives and tells Cooper he knows Bob. He says when he was a little boy, Bob lived in a white house on Pearl Lakes. His name was Robertson, and he used to flick matches at Leland. He'd say, "You want to play with fire, little boy?"

**Act 2:** Dick and Lucy have lunch at the Double R. Lucy wants to know why Dick hasn't called since they spent the night together. She says she's pregnant. James and Maddy discuss Donna's change in behavior. James thinks he should just leave town. Maddy comforts him. Donna arrives and sees them holding hands. Donna tells them off. At One-Eyed Jack's, Blackie and Bettie tie up Audrey and drug her. Bettie wants to kill her. Blackie wants to ransom her. At the station, Phillip Gerard shows boots to Truman. Gerard sees the Bob sketch and nearly faints. Shelly meets with Truman and Cooper and says she does not want to say anything against Leo. Cooper suspects an insurance scam. Alone in the bathroom, Phillip Gerard fails to take his medication, has a seizure, and becomes Mike. He senses Bob and says, "I'm after you now." **Act 3:** The Asian man continues to monitor happenings at the Great Northern. Cooper tells Ben that he received a call from Audrey. Ben thinks



Bobby (Dean Asquith) talks Shelly (Audrey Asauchi) into a scheme to collect insurance money as a result of Leo's injury. (Photo from Richard Beymer's collection of *Twin Peaks* portraits; see WIP 43.)

she'll be home soon, and then he advises Cooper to keep some distance from Audrey. The Asian man follows Cooper through the lobby. Jean Renault wakes Audrey, then gives her more drugs. Bettie recognizes Cooper from security footage from One-Eyed Jacks. Jean Renault arrives with Blackie's sister, Nancy. Renault says he wants to get revenge on Cooper for the death of his brothers, Jacques and Bernard. Blackie wants Nancy to leave, but Renault says she stays. Renault says they have to kill Audrey. Truman tells Cooper that Josie will be back tomorrow. He wants to see her before Cooper talks to her. Cooper agrees. Hawk reports on his investigation of the house at Pearl Lakes; they are still waiting for a title check. Truman says the one-armed man was at the station. They search the bathroom and find Gerard's unused syringe. Cooper deciphers the Giant's third clue: "Without chemicals he points." They need to find Gerard. At the hospital, Doc Hayward orders that Nadine be restrained for her own good. Big Ed sings "On Top of Old Smokey" to her. Nadine wakes and breaks her restraints. She thinks she's eighteen years old. **Act 4:** Cooper and Truman visit Jacoby. Cooper hypnotizes Jacoby to see if he can remember who killed Jacques. Jacoby says he knows who did it. Donna places an orchid on Laura's grave. She talks to Laura and tells her about James. She says she wanted to be like Laura, to have her strength and her courage. She complains that they are still trying to solve Laura's problems. James visits Maddy and tells her that his mom came home drunk. They kiss, and Donna sees them. Donna leaves, and James chases after her. Maddy tells Leland that she is not like Laura, but she feels like she "fell into a dream." Leland comforts her. Cooper and Truman arrive and arrest Leland for the murder of Jacques Renault. Donna goes to see Harold and tells him



**KEY:**

- Relation, blood or marriage
- Personal relationship
- Business relationship

□ - Deceased

## △ TWIN PEAKS △

Back in 1990-91, after specific episodes of *Twin Peaks* aired, John Thorne updated a character chart. (WP 2 reproduces the chart following *Fire Walk With Me*.) Above is how the chart looked at the end of the first season.

about James. He comforts her. Donna notices Laura's secret diary on Harold's table.

**TIMELINE:** The events in this episode take place on Sunday, March 5.

**CRITIQUE:** Ian Buchanan, a mainstay of daytime soap operas (and Daytime Emmy award winner for his acting there) represents another bit of perfect casting for the show. Tremayne's high-heav demureness in the small-town community makes him appear either hopelessly out of place (with an inability to see that) or a ridiculous fraud (depending on whether one sees him as authentic or not). While this will later get pushed to unbearable limits, the introduction—notably his conversation with Hawk, who looks at him and calls him a robot—is a lot of fun.

The Tremayne storyline parallels another that begins in this episode—that of Nadine. She comes out of her coma with super strength and a belief that she's eighteen years old. While this makes for an amusing one-shot joke, no continued presence in the storyline—especially after the resolution of the Laura Palmer murder—contributed to the dip in quality of the mid-second season episodes.

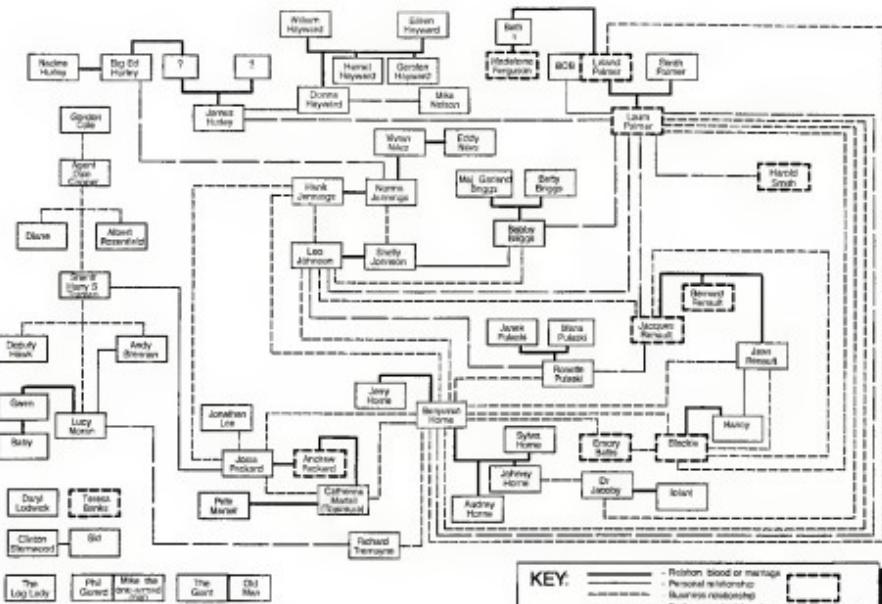
Ben's scene with Cooper regarding the missing Audrey is peculiar. In the previous episode, Ben reported her disappearance to Truman, yet now, when Cooper asks for an update and tells him about the phone call he received, Cooper gets reprimanded, and Ben seems completely unconcerned about his daughter.

**COMMENTS:** Albert agam becomes a highlight of the episode with a surprising speech about how, despite his cynicism, he is a man of non-violence who chooses to live "in the company of Gandhi and King...I love you, Sheriff Truman." While Engels is credited as scriptwriter, this speech appears on a page produced during a seventh revision of the script, so we don't know which of the writers is directly responsible. Ferter remarked in his *WP* 35 interview that when he received the script for this episode and saw his speech, he "went up to Mark Frost's office and...almost broke into tears! Thank you, man. This is so awesome!"

The third of the giant's clues comes true in this episode when shoe salesman Phillip Gerard is unable to take his medication in the sheriff's station restroom and deduces that Bob is near. Cooper finds the unused syringe.

Co-creator Mark Frost's interest in golf is well known with the release of his recent book *The Greatest Game Ever Played*, and many remember references to Leland's golfing. But this episode contains a less-remembered reference. Cooper hypnotizes Jacoby by reading the doctor's previously-prepared text piece describing putting a ball on a golf course. (Later, in episode 2008, Cooper tells Leland he likes to play golf because he enjoys its "precision".)

Laura Palmer's "secret diary" makes its first appearance in this episode when Donen finds it sitting on a table in Harold's apartment. About the time this episode aired, *The Secret Diary of Laura Palmer* ("as seen by Jennifer Lynch"), published by Pocket Books,



Here is the chart following episode 2009. By the second season, the Twin Peaks world had become much more complex. (Note that Andrew Packard, designated as "Received" here, will later turn up alive.) Maddy's mother Beth, by the way, should probably be connected to Sarah, not Leland.

arrived in stores and for a brief time made the best-seller lists.

Blackie's line, "She's ready for her close-up now" is probably taken from the film, *Sunset Boulevard*, in which Gloria Swanson says, "I'm ready for my close-up now." (Recall that the name Gorden Cole also originates in *Sunset Boulevard*.)

Harley Peyton has revealed that Harold Smith was based on an actual person, Arthur Crew Inman. As reported in *WPB* 21, "Crew spent his life writing a diary from 1919 to the time of his eventual suicide in 1963. In that time, he lived confined to a dark room in Boston and, through newspaper ads, hired 'talkers' to tell him the stories of their lives. He then wove these histories into his own diary...Inman's diaries were published in 1985 by the Harvard University Press in two volumes. That's where I first heard of him and his strange life's work. And that was the basis for the character I later created, Harold Smith."

**FIRST APPEARANCES:** Richard Tremayne, Harold Smith, Jean Renault, Nancy

**RATING:** ★★★★

#### 4. EPISODE 2004

First televised October 20, 1990

*Guest Starring Chris Melony (Hank Jennings), Ian Baldwin (Richard Treasures), Lucy Von Dobler (Harold Smith), Royal Dano (Jeddy Clinton Sternwood), Dan Aykroyd (Escopy Butts), Fionn Youngquist (Tiggywatt),*

Ritchie Strubry (Daryl Ludevick), and Michael Parks (Jean Renault); **Written by** Jerry Stahl, Mark Frost, Harley Peyton, and Robert Engels; **Directed by** Todd Holland; **Featuring** Barbara Loden (Doris Clark), Cheri Stoneman (Sis), Mark Takemoto (Tomorrow), and Michael Allen Lerner (Stan Doubly); **Edited by** Tim Morgan

**Act 1:** Leland hears voices in the sheriff's interrogation room. Truman asks Leland if he killed Jacques. Leland says, "I killed him. Yes." Cooper and Hayward discuss Leland's mental state and defense. Andy asks Doc Hayward if he can re-take his "sperm test." Hayward tells Andy to get him a sample. Andy bumps into Lucy, and she notices he has a copy of *Fleabag*. She is indignant. Truman tells Cooper the circuit judge, Clinton Sternwood, will arrive in the afternoon. Hawk's report says no one by the name of Robertson lived on Pearl Lakes. Andy drops his sample and when he bends to pick them up, Cooper notices Andy's Circle Brand boots. He says he got them from Phillip Gerard. At the Great Northern, Louise, the desk clerk, tells Ben Horne that M.T. Wentz, the travel writer, is coming to Twin Peaks. Ben meets with Jean Renault. Renault shows Ben the tape of Audrey. He says that Ben must pay a large sum of money for Audrey, and he wants Cooper to bring the money. **Act 2:** At the Double R, Hank talks with Donna. Norma tells Hank that M.T. Wentz is coming to town, but nobody knows what he looks like. Hank says he is going to redecorate the diner before Wentz arrives. Donna has lunch with Harold. He shows Donna Laura's diary. He reads a disturbing

passage from it in which Laura admits to her secret desires. Donna thinks they should give the diary to the police. Harold says no; Laura give it to him for safe keeping. Harold says he writes the stories of others. Ben shows Cooper the Audrey tape. Ben asks Cooper to deliver the ransom. Josie arrives back from Sentine. Pete tells Josie that Catherine is dead. Baits brings Audrey before Renault. Audrey sees Baits hit her. Renault shoves and kills Baits. Audrey cries. **Act 3:** Andy talks with Lucy. She tells him off. Lucy tells Cooper about Dick Tremayne. Cooper tells Truman he needs the help of the Bookhouse Boys. Truman says he will send his best man to meet Cooper at the Roadhouse later. A man enters the diner; Norma and Hank think he is Wentz. Hank checks the man's wallet and sees that he is district attorney Daryl Lodwick. Maddy tells Donna that she is not seeing James. Donna tells Maddy that Harold has Laura's diary and that she is going to try to get it. Truman meets with Josie. He wants to know why Josie left so soon after the mill fire and Catherine's disappearance. She is stunned that he would be suspicious of her. They embrace as the Asian man watches through a window. **Act 4:** Judge Sternwood arrives and greets Truman, Lucy, and Cooper. Dick Tremayne arrives and offers to pay for Lucy to have an abortion. Lucy tells him to never speak to her again. Judge Sternwood tells Leland he must spend the night in jail. He introduces Cooper and Truman to his beautiful young law clerk, Sid. At the Great Northern, Ben sees Mr. Tojamura, who is checking-in. Lucy thinks he is M.T. Wentz. Josie introduces Pete to her "cousin," Jonathan (the Asian man). Pete leaves, Jonathan and Josie scheme about selling the mill. Josie says that Hank could still be a problem. At the Roadhouse, Truman meets Cooper and says that he (Truman) is the best Bookhouse Boy to help Cooper. At the Double R, Jonathan beats up Hank and says he will kill him next time.

**TIMELINE:** The events in this episode take place on Monday, March 6.

**CRITIQUE:** The opening scene containing Leland's confession to the murder of Jacques features some bravura acting by Ray Wise. His ability to portray the various aspects of Leland's personality has been mentioned before. Here, he portrays a broken character stricken with grief, intent on revenge, and unapologetic about either. It's quite an extraordinary performance.

Ted Holland, who will later go on to great acclaim directing sitcoms (notably *Mad About the Middle*) does a fine job here (along with the editor) of building tension in an episode that does not have many overtly dramatic scenes. Occasionally they resort to clichés (the thunderstorm in a couple of scenes is used to artificially punctuate lots of dialogue), but overall it's commendable work.

**COMMENTS:** Fumi Yamagishi, listed in the opening credits, is actually Piper Laurie. The producers wanted to keep Catherine's return a secret.

Josie makes her first appearance during the second season. She introduces Jonathan as her cousin to Pete. It turns out that they are both employees of Thomas Ecken, and they are expected back in Hong Kong soon.

The names of Judge Sternwood and Daryl Lodwick likely have their origins in film noir (as did insurance agent Neff in episode

1006). "Sternwood" may be a reference to General Sternwood, the client who hires Philip Marlowe in *The Big Sleep*. "Lodwick" may originate from Mitchell Lodwick, the prosecutor in *Audrey of a Murder*.

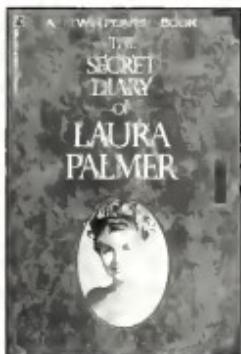
**FIRST APPEARANCES:** Judge Sternwood, Sid, Daryl Lodwick  
**RATING:** ★★★

## 5 EPISODE 2005

First televised October 27, 1990

*Starring Michael J. Fox; Guest Starring Grace Zabriskie (Sarah Palmer), Clark Molker (Clark Jennings), Lester L'ee Daskal (Harold Smith), Rayel Dowd (Judy Clissa Sternwood), David J. Alexander (Tom Pinkley), Wendy Radke (Audra Huskey), Victoria Cottar (Blackie O'Reilly), Tom Dyke Parks (Jack Rauey), Kitch Bowles (Daryl Lodwick), Fumi Yamagishi (Yasmine), and Michael Parks (Steve Rawlins); Written by Barry Puhman; Directed by Graeme Clifford, Featuring Guffy Gary (Nancy), Cheri Stansfield (Sid), Mike Farrell (Gordon Boddygord), and Bob Apinis (Ashegord or Harry), Edited by Jonathan P. Sussman*

**Act 1:** Cooper wakes at the Great Northern. For exercise, he does a headstand and finds Audrey's note under the bed. He reads it and learns she is at One-Eyed Jacks. Hawk reports that no one at Pearl Lakes remembers anyone who looked like Bob. Lucy informs Truman that she is leaving to visit her sister, Gwen. Cooper tells Truman that he knows where Audrey is. Ms. Pinkle shows Bobby and Shelly a device to nose and lower Leo into bed. Shelly is worried about Leo's hearing. Judge Sternwood presides at the various hearings. Andy sketches. Sternwood releases Leland and sets a date for trial. Donna brings a meal to Harold. She offers to share her life for Harold's "living novel" if he will let Donna read Luana's diary. He agrees to read it to her as long as the diary does not leave the room. Donna starts her story but she wants to know more about Harold. He says, "There are things you can't get anywhere, but we dream they can be found in other people." Donna says, "Maybe our dreams are real?" Donna snatches the diary and lures Harold to the door. He attempts to exit but has a seizure and collapses. Donna apologizes. **Act 2:** Sternwood drinks with Cooper and Truman. They do not believe that Leo killed Laura. Sternwood rules that Leo is not competent to stand trial and may be returned home. Truman tells Shelly. Sternwood warns Cooper about the woods: "The woods are wondrous but strange." Ed brings Nadine home. She does not recognize James. Nadine still thinks she is eighteen. She pulls the door off the refrigerator. Tojamura makes Ben a "superior" offer (five million dollars) for the Ghostwood project. Hank tells Ben that Cooper is on the way. Ben takes a call from Jean Renault as Cooper listens. Ben gives Cooper the ransom. Ben tells Hank to follow Cooper and to bring Audrey back. **Act 3:** Donna and Maddy plot to steal the diary. At One-Eyed Jacks, Renault plots how he will kill Cooper. Nancy and Renault plan to kill Blackie. Andy receives his test results: he is no longer sterile. Cooper and Truman examine blueprints of One-Eyed Jacks. Hawk reports that he has found where the one-armed man is staying. Andy thinks he is calling Lucy but gets an abortion clinic. James sees Maddy at the Double R and



follows her. **Act 4:** Donna tells more of her story to Harold: when she was thirteen, she and Laura went to the Roadhouse to meet boys. They all ended up skinny-dipping. Donna had fallen in love with one of the boys. Harold is moved by the story. Cooper and Truman overpower a guard and enter One-Eyed Jacks. They spy Blackie and Renault. Cooper moves on while Truman stands guard. Harold shows Donna his orchid. They kiss. Harold excuses himself, and Donna sneaks away to signal Maddy. Cooper forces Nancy to take him to Audrey. Nancy tries to stab Cooper, but he punches her and rescues Audrey. Renault kills Blackie and shoots at Truman. Cooper and Truman flee but are stopped by a guard. He holds a gun on them, but Hawk shows up and throws a knife at the guard. They all flee. Outside, Hank makes a call to Ben but is discovered by Renault. Donna tries to distract Harold while Maddy gets the diary. Harold beats her and threatens them both with a garden trowel.

**TIMELINE:** The events in this episode take place on Tuesday, March 7. (This is stated explicitly by Harold when he begins an entry for Donna into his journal in act 4.)

**CRITIQUES:** The episode is well-constructed so that the surprise appearances by Hawk and James (Hawk at the end of this episode; James at the beginning of the next) are set up beforehand and don't pop up out of nowhere. Hawk finds Cooper and Truman planning the mission to One-Eyed Jacks, and Maddy bumps into James at the Double R.

The scenes with Donna and Harold are quite effective in capturing the "Twin Peaks atmosphere" better than most episodes directed by someone other than Lynch. The pacing is leisurely and camera work unobtrusive, while the lighting and music create an other-worldly mood. (Donna's story foreshadows—or "recalls"—the scene in *Fear Walks Within* in which Donna and Laura go to the Roadhouse and leave with Tommy and Buck.) Boyle's and Von Dohlen's performances are especially good. In particular, Von Dohlen gives Harold a quirky intonation, suggesting a character who has spent most of his life isolated from others and doesn't quite know the exact way to say things normally.

**COMMENTS:** The humor in this episode veers toward the slapstick at times, such as Phinle's contraption for Leo and Andy's excessive reliance on sticky notes, plus the ongoing Nadine storyline.

Lucy leaves to spend a couple of days in Tacoma to visit her sister.

**FIRST APPEARANCES:** Tim Pinkle, Jack Racine

**RATING:** ★★★

## 6. EPISODE 2006

First televised November 3, 1990

*Guest Starring Lesley Vea Dobbs (Harold Smith), Ian Albermarle (Two Brokers), David Lynch (Gordon Cole), Wendy Robie (Nadine Hurley), Fumio Yamaguchi (Tojamura), and Al Sapienza (Philip Michael Gentile); Written by Harley Peyton and Robert Engels; Directed by*



"Mr. Tojamura" turns out to be Catherine Martell (Piper Laurie) in disguise.

**Lesli Linka Glatter:** Featuring Jill Eager (Maddy), Rue Kirk (Candy), Leonard Ross (Lenny Lantz), Mark Tokars (Jazzman), and Brett Vuketic (Joey Paulsen); Edited by Paul Trigé

**Act 1:** Harold approaches Donna and Maddy with the garden trowel. He says, "You have contaminated me!" He tries to grab the diary as James bursts in to save the girls. Donna and James reconcile as Maddy watches. Harold, in agony at the betrayal, howls. Cooper, Truman, and Hawk bring Audrey to the Bookhouse. Cooper wakes her, and she is happy to see him. James and Donna kiss. Truman identifies Jean Renault in a suspect photo book. He and Cooper realize that Renault was after Cooper. Cooper reprimands himself. Cooper returns Ben's ransom money. He tells Ben that Audrey is free and explains what happened to Blackie. Cooper says that Audrey is recovering from a drug overdose. **Act 2:** Bobby wheels Leo into the kitchen to talk with the insurance agent. He delivers a check—for seven hundred dollars (not five thousand). Bobby and Shelly are angry. Leo makes a noise. Donna tells Truman that Harold has the diary. Bureau Chief Gordon Cole arrives—he can't hear well. Cole delivers Albert's report: the fibers from Cooper's shooting came from a Vicuna coat; the drugs in the one-armed man's syringe were a combination that Albert has never seen; the papers found near the murder site were from a diary. Hawk brings in the one-armed man. Ben visits Audrey. He tells her how worried he was. She says she has learned "a lot of new things." Audrey wants Cooper to bring her home. Ben wants to go with them. Nadine shows her affection for Ed. Jonathan gives Josie a ticket to Hong Kong. Josie does not want to go until she gets her money. Jonathan says Mr. Eckhardt will make it worth her while. Jonathan says she has to leave, or he will kill Truman. **Act 3:** James meets Maddy at the park. She tells him that he belongs with Donna and that she is going home tomorrow. Josie meets Ben and says she wants her money. They try to blackmail one another and come to a stalemate. Ben gives Josie the five million dollar check he got from Tojamura. Bobby and Shelly throw a party for Leo. Shelly is spooked when she sees him move. Cooper and Cole meet. Cole says, "Cooper, you remind me today of a small Mexican Chihuahua." Cole is worried about Cooper's involvement in the case and

how it reminds him of the shooting in Pittsburgh. Cole also gives a note to Cooper from Windom Earle: an opening chess move (P to K-4). **Act 4:** Ben meets with Leland at the Great Northern. He wants Leland to find a way to buy some time with the various investors. Ben is pleased. Leland removes some fur from one of Ben's stuffed animals. Josie says good-bye to Truman. She says her "assistant," Jonathan, is helping her leave. Truman pleads with her to stay, then tells her he loves her. She leaves anyway. At the Great Northern, Tojumura wants Ben to close the Ghostwood deal, but Ben puts him off. Leland starts to sing "Getting to Know You" to the dining room crowd. Pete recognizes the song from "The King and I." Pete strikes up a conversation with Tojumura about musicals. Tojumura says, "I find adherence to fantasy troubling and unreasonable." At the sheriff's station, Cole says part of the one-armed man's drug comment halipedol. Cooper refuses him the drug, and Genadi becomes Mike. Mike says he is an inhabiting spirit and Genadi is his host. Bob was Mike's familiar. Cooper wants to know what Bob wants. Mike replies, "He is Bob, eager for fun. He wears a smile; everybody runs!" Mike says Bob is like a parasite and requires a human host. Bob feeds on fear and the pleasures. Few can see Bob's true face—the gifted and the damned. Mike and Bob were once partners. But Mike wants to stop Bob now. Bob has been in Twin Peaks for nearly forty years. Mike says enough for Cooper to know that Bob is in the Great Northern Hotel.

**TIMELINE:** The events in this episode begin on the evening of Tuesday, March 7 and continue through March 8.

**CRITIQUE:** This episode has a little more snap to it than the previous two; each scene sparkles a little more than usual. Perhaps this is because of Glatter's fine directing (she also directed 2003, another very good episode). Another explanation is that Lynch may have been on set more than usual. He makes an appearance as Gordon Cole (previously only heard via speakerphone on the show) and may have contributed here and there to the scenes. (He would stay around to direct the following episode.) In any event, a number of scenes stand out: Cooper's return of the ransom money to Ben (who seems more pleased to see the money than to learn of the status of his daughter); Josie's meeting with Ben and her insistence to be paid before she hands over the contract signed by Pete; Bobby and Shelly's birthday party for Leo that takes a creepy turn; and Cooper's interrogation of Mike.

**COMMENTS:** This is one of the few episodes that does not begin in the morning, but picks up where the previous episode ends on Tuesday night.

The Windom Earle storyline—not mentioned since 2002—is reintroduced when Cole brings to Cooper a chess move sent to the home office by Earle. Cole is concerned about Cooper, particularly because Cooper was shot, and he does not want a repeat of a situation in Pittsburgh (not defined yet, but suggesting a previous attack on Cooper). Cooper says the current case bears few similarities.

David Lynch provides a superb dose of comic relief in this episode with his performance of the near-deaf Gordon Cole. Although the "misheard question and irrelevant reply" can be tiring, Cole, with his loud voice and "can-do" personality, comes across as a fresh and delightful character. Lynch has a great sense of comedic timing and a definite understanding of his character. Although he has acted in other films (bit parts in his own work and as a lead role in Tina Rathbone's film, *Zelly and Me*), Cole may be

Lynch's most memorable performance. When asked about his acting, Lynch said, "Twin Peaks was my best work. It was really fun. And also the mood on the set of *Twin Peaks* was...so fantastic, so there was a lot of experimenting, and a lot of just goodwill, and just a great working atmosphere." ("The David Lynch Interview" by David Hughes, *TFIP* 57, p. 4)

One of the Gaan's clues, "Without chemicals he points," is finally explained fully in this episode. While some information is provided back in episode 2003, here Cooper learns that when Phillip Gerard does not receive his injection, his "inhabiting spirit" Mike comes to the fore and is able to provide information that will point the way to Bob.

**FIRST APPEARANCES:** Gordon Cole

**RATING:** ★★★★

## 7. EPISODE 2007

First televised November 10, 1990

*Cast Starring guest Zahabita (Sarah Palmer), Wendy Robie (Nadine Hurley), David Lynch (Gordon Cole), Fusao Yamaguchi (Tojumura), and Gary Herbiger (Mike Nelson); Written by Mark Frost; Directed by David Lynch; Co-Starring Catherine Coulson (the Log Lady), Jake Crate (the singer), Al Sapienza (Philip Michael Gerard), Carol Strickland (the Gypsy), and Hawk II (uncredited); Edited by Mary Sweeney*

**Act 1:** Cole says farewell to Cooper and the police. He has to go to "Bend, Oregon. Official business. Hush-hush." Cooper and Truman bring Mike, the one-armed man, to the Great Northern and parade people before him to get his reaction. As they do, sailors bounce balls in the lobby. Ben Horne approaches, and Mike collapses. Hawk finds Harold Smith has hanged himself. At the Palmer's, Maddy tells Leland and Sarah that she is leaving. She promises to come back and visit. Cooper and the police search Harold's. His suicide note says, "Je suis une une solitaire." Hawk finds Laura's diary. **Act 2:** Bobby and Shelly calculate their bills. They don't have enough money. Bobby thinks Leo had some hidden money. Leo makes a noise, then says, "new shoes." Shelly says she took some of Leo's boots in for repair. Bobby thinks it is important. Audrey tells Ben she knows about One-Eyed Jacks and Laura and Ronette. She tells him she was the girl behind the mask. Ben tells Audrey that he knew Laura worked at One-Eyed Jacks. Ben says he slept with Laura and that he loved her. **Act 3:** At the Double R, Shelly tells Norma she has to quit. Ed and Nadine come in. Norma is confused by Nadine's behavior but follows Ed's pretense. Nadine breaks her milkshake glass. Ed is worried about Nadine. Mike and Bobby break the heel off Leo's boot and find an audio tape. Cooper studies Laura's diary. He believes it implicates Ben Horne. Audrey arrives to tell Cooper about Ben and Laura and One-Eyed Jacks. Cooper remembers what happened at the Great Northern and tells Truman they need to arrest Ben. **Act 4:** Ben tells Tojumura they can close the Ghostwood deal. Cooper and police arrive to arrest Ben. Ben tries to flee, but they drag him out. Tojumura watches. At the Palmer's, Sarah, seemingly drugged, crawls down the stairs. At the sheriff's station, Ben is placed in a holding cell. The Log Lady arrives to tell Cooper that there are "owls in the Roadhouse." Cooper knows that something is happening. At the Blue Pine Lodge, Pete hears a noise. Tojumura comes into the kitchen. "He" kisses Pete and reveals "himself" to be Catherine. Sarah Palmer continues to crawl. She sees a vision of a white horse, then she collapses. Leland sternly straightens his tie

while looking in the mirror. At the Roadhouse, the girl singer performs on the stage. Donna sits with James, and they discuss the death of Harold. Donna is sad that the violated Harold's privacy. Cooper, Truman, and the Log Lady arrive. James tells Donna that Maddy is leaving. The old waiter and Bobby sit at the bar. Cooper watches the singer. Suddenly the giant appears and says, "It is happening again." At the Palmer's, Leland sees Bob in the mirror. Maddy smells something burning. She sees Bob. Bob/Leland attacks and brutally murders Maddy. He places slip of paper under her nail. At the Roadhouse, the Giant fades away, and the girl singer reappears. Cooper senses that something has happened. The old waiter tells Cooper, "I'm so sorry." Bobby looks sad and lost. Donna starts to cry, and James comforts her. Cooper looks up, searchingly.

**TIMELINE:** The events in this episode take place on Thursday, March 9.

**CRITIQUE:** Lynch returns to direct this episode (his final one until the series finale) and creates one of the finest hours of television ever. Contradicting critics who maintain that all of the great episodes were in the first season, this one not only resolves many of the plots that have been drifting around for weeks (such as the identity of Tojarnum), but it does so with a style rarely seen in television.

We've written many times about the power of the fourth act, so there's no need to belabor the point again here. Lynch succeeds at doing what he does best—establishing a mood, an atmosphere, and weaving incidents into that mood so seamlessly that the effect upon the viewer is as much intellectual as emotional: scenes connect with each other not just in a logical, plot-oriented process but in a kind of intuitive, almost subconscious way. As Maddy dies, a sadness pervades the Roadhouse in a way that feels right, even though none of the characters understands what has happened. The look on Bobby's face exhibits the uneasy confusion that they feel, yet there is a sense of pent-up emotion waiting to explode, and it finally does find release in Donna's breakdown. David Lynch has talked about this scene in some detail. In *Lewis vs Lewis*, he told interviewer Chris Rodley:

"Suddenly these emotions came, and everyone was just overcome with sadness. Something was going on. You could feel it, like, 100 percent. It was everywhere in the room and it was overwhelmingly sad."

"And then Donna starts crying. And Cooper sees this—he's the only one seeing the whole story. Maybe the Log Lady, too. And then Bobby breaks. And you could see Donna feeling it—being moved by this abstract thing. But when Bobby gets sad and feels it,

that was what did it for me. It was one of the coolest things because when certain people get moved, knowing their character, then something is really happening." (p. 171)

Set against the emotional anguish of Bobby, Donna, and James are Cooper, the Log Lady, and the Giant. The Giant calmly relates (in his own cryptic way) information to Cooper, who sits passively though attentively, straining to understand, yet without the necessary information he needs.

In between the emotionalism of Donna and the calm of Cooper is, interestingly, the elderly waiter, the "world's most deceipt room service" (in the words of Albert einster in the season). He has the dignity of old age as he comes to comfort Cooper, yet his words reflect the anguish present in Donna that Cooper cannot yet express: "I'm so sorry."

The scenes in the Roadhouse bracket the brutal scene of Maddy's murder, which may be one of the most violent sequences ever to air on network television. The scene depicts the entire murder of an innocent victim, from the time she sees her assailant

to the time she finally dies. Lynch unflinchingly shows Bob's terrifying pursuit of Maddy, his violent, physical assault, and his final, savage blows. Maddy—and the viewer—are not spared any of the gruesome details. Though difficult to watch, Mark Frost explained why such a scene was necessary: "We wanted that to be a very violent scene because we were suddenly seeing the consequences of everything that led up to it. In a way, you are kind of seeing Laura's death." (Mark Alman, *Twin Peaks: Behind the Scenes*, p.88) Frost is right about how this scene also shows the death of Laura. In fact, this is the most explicit murder scene in the whole *Twin Peaks* storyline. Laura's murder in the R-rated *Fire Walk With Me* is depicted within shadows and strobe lights, effectively hiding much of the visceral details. Not so with

the death of Maddy, however, in which Bob is openly shown killing his victim.

The first Great Northern scene cheats just a bit when Gerard goes into convulsions during the entrance of Ben. Later it will be clear that Leland must have been nearby, but at this point he is nowhere to be seen. For a while, the writers were trying to convince viewers that Ben was Laura's killer. (Even original scripts were altered, giving Leland's lines to Ben, so that word wouldn't leak out from the cast or crew, and the attack on Maddy was filmed with both Ben and Leland.) And in fact, Ben is arrested in this episode, as Cooper himself becomes convinced of Ben's possible guilt.

Despite the intensity of this episode, Lynch's sense of humor is still present. During the Great Northern scene, the background is filled with sailors bouncing balls on the floor (creating an aural



Ben Horne (Richard Beymer)

**LYNCH/FROST PRODUCTIONS**  
**REVISED**

Subject: Revised  
Rever: D.Lynch/M.Frost/G.Pilat  
Dresser: David Lynch  
Loc: "Twin Peaks"

CALL SHEET

Film No. #2.007

Day THURSDAY, 13<sup>TH</sup> SEPT  
12:30P Payment ?  
Reh. Or. Col. 12:30P  
Shooting Col. 1:30P  
Location: TWIN PEAKS, BLDG.  
VAN Notes:

SET # SET	SCENES	CAST	DIN	PAGES	LOCATION
INT HAROLD SMITH'S APT (GERARD SAYS HE'S NEVER BEEN HERE. HANK FINES HARRY)	3	1, 2, 29 (BLA, H) HARRY (BLA, H)	TD	1 5/8	7700 PALMER BLDG. VAN NOTES
INT HAROLD SMITH'S APT (TWINSON & COOPER FIND HAROLD HAS HUNG HIMSELF)	1	1, 2, 29, H	TD	3/4	
INT DOUBLE R-DINER (NORMA & SHELLEY DECIDE THEY CAN'T SURVIVE TELL NORMA ABOUT ED)	17	30, 32, 33, 34, R, TD	TD	3 3/4	
					TOTAL PGS. 5 7/8

CAST & DAY PLAYERS	PART OF	MAKE UP/LEAVE	SET CALL	REMARKS
1. KYLE MACLACHLAN	ACT 1 DALE COOPER	12:30P	12:30P	SM/2.007, 1/2.006
2. MIKE CHIKIRIAN	HARRY TILKIN	12:30P	12:30P	SM/2.007, 1/2.006
3. RICHARD BYRNE	BENTON HORN	12:30P	12:30P	
4. CHERYLYN FENN	AUDREY HORNE	12:30P	12:30P	
5. EVERETT MCGILL	ED MURRAY	5P	5:30P	SHE
6. WENDY ROBBIE	MADINE HURLEY	4:30P	5:30P	ONE
7. MADCHICK HUMICK	SHELLEY JENNISON	4:30P	5:30P	SW
8. MICHAEL HERSE	TOMMY THE HAWK	12:30P	12:30P	SM/2.007, 1/2.006
9. PEGGY LIPTON	NORMA JEANNIENE	4P	5:30P	SHE
10. AL STRABEL	GERRARD	12:30P	12:30P	SW

ATMOSPHERE AND STANDING		SPECIAL INSTRUCTIONS	
4 STAND. TUES & 12:30P		Props - GURNEY, BAG IN BAG, SMITH'S WALLET, MURRAY AS LAUREL BELFER, NORMA TALKS ON WILHELM SMITH'S CHARLES TIE, TWINSON	
ATMOSPHERE		HANDING GLOVES, GUNS OF TWINSON, COOPER & HARRY, BAG, COFFEE CUP GUN, THINNE FOND,	
2 T.P. COPI	12:30P	LAURENCE KIT, TOILETTS & CLOTHES	
2 T.P. COPIES	12:30P	SET DRESSINGS, TIES TO TORCH AND SINGER TIE IN HORN'S ACT	
2 NEW CARTERS COPI	12:30P		
2 T.D. FOR HAROLD	12:30P		
2 DUCHESS PATRONS	5P		
1 BLAISTER	5P		
1 CORK	5P		

SHOOTING DATE	SET NO	ADVANCE SHOOTING NOTES			LOCATION	SCENE NO.
		SET NAME	STORY	AS		
Friday 14 <sup>th</sup> Sept	2	INT. LEO JOHNSON'S KITCHEN	TD	3 1/8	7700	7
		INT. LEO JOHNSON'S KITCHEN	TD	1 3/8	PALMER BLDG	19
		INT. PALMER HOUSE	TD	1 1/8	VAN NUYS	5
			Total PGS. 6 1/8			
MONDAY 15 <sup>th</sup> Sept	3	INT. BOOKHOUSE (2-006)	N	1 5/8	7700	7 (2-006)
		INT. Book House (2-006)	N	1 5/8	PALMER BLDG	4 (2-006)
		INT. BookHouse (3-006)	N	4/8	VAN NUYS	6 (3-006)
		INT. Book House (3-006)	TD	1 1/8		12 (3-006)
			Total PGS. 5 1/8			

Call sheet for the David Lynch-directed episode 2007 that featured the death of Madeline Ferguson

discomfort that adds to the drama of the moment). Later, just after Hawk discovers that Harold has hanged himself, Lynch cuts to the Palmer household where Louis Armstrong's "It's a Wonderful World" is playing. While Bobby and Shelly are wading through her bills for the month, Leo grunts, and a terrified Shelly jumps back and screams, "He's alive!" (It's an interesting line in light of Bobby's reference to him later in the season as "Leostem".)

**COMMENTS:** This episode, though an artistic triumph, represents a significant victory of commercial network demands over creator desires. ABC, along with many viewers, were becoming impatient with what many saw as a dragging out of the Laura Palmer murder case, and the network insisted that the producers bring some sort of resolution to the case. Lynch and Frost had long fought such a decision, believing that the mystery was the only thing that kept viewers fascinated with the show. When Leland was revealed as the killer, and interest in *Twin Peaks* quickly fell, Lynch and Frost saw that as evidence that they were right all along.

To a degree they were right, but it's also true that ratings had already begun to slide, in part because the audience was beginning to suspect that they were never going to get resolution, but were just being manipulated. Like it or not, the modern audience is impatient and refuses to wait around for answers. A few years after *Twin Peaks*, *The X-Files* was able to string viewers along on its central mystery (what happened to Mulder's sister) by essentially ignoring this mystery for weeks and months at a time and concentrating on monsters-of-the-week cases. The soap opera structure of *Twin Peaks* did not allow for this kind of programming; the show was locked into a serial format. As such, the producers were in a no-win situation: prolong the mystery and see declining audience numbers, or resolve the mystery and hope that they could come up with a follow-up mystery just as riveting as the Laura Palmer mystery, which would be highly unlikely.

As is, the writers did attempt to keep pushing back the identity of the murderer for as long as possible. This episode shows that Leland is the killer, but actually the mystery is pushed back one more step: Leland is merely a "human booby" for Bob, and Cooper must soon deploy an entirely different set of techniques to capture Bob.

The bodies behind Donna's independent investigations are piling up, too. Jacoby was attacked at the gas station in part because of her plan to send him the videotape of Maddy dressed as Laura (in the first season finale), and now Harold has committed suicide because of her betrayal of his trust.

Lynch's love of flashing lights is on display during the police search of Harold's apartment. A photographer is documenting the scene, and bright flashes punctuate the proceedings. The scene ends with Hawk, Truman, and Cooper gathered around Laura's "secret" diary—which they are now seeing for the first time—and a flash that fades the screen to white.

In this episode, the power relationship between Audrey and Ben changes dramatically. She not only acknowledges that she knows about his ownership of One-Eyed Jacks and about Blanche and Ben's recruitment of girls from the perfume counter at Horne's Department Store, but she admits that she was Prudene, the new girl he tried to sleep with in the season premiere. Under pressing questioning from Audrey, Ben admits that he slept with Laura.

Although Frost is credited with writing this episode, it should probably be credited to both Frost and Lynch, as the director made

significant changes to the script. See WTP 21 for a detailed comparison of the two versions.

These is a slight continuity error within the episode. When the police struggle to arrest Ben, his glasses come off and fall to the floor (Andy briefly turns his head as he watches them come off). Everyone (except Tojamura and his assistant) leaves the room. Later, when the police bring Ben into the station, he is wearing his glasses again.

Jake Cruise returns to perform a couple songs at the Roadhouse. The songs, "Rockin' Back Inside My Heart" and "The World Spins," are from her first album (produced by Lynch), *Floating into the Night*.

**RATING:** ★★★★

## 8. EPISODE 2008

First televised November 17, 1990

*Guest Starring Grace Zabriskie (Sarah Palmer), Chris Meloy (Hawk Jaweggi), David Patrick Kelly (Jerry Horwitz), Jason Booth (Eric Niles), Kathleen Wilhoite (Cathy), and Jane Curr (Laura Saenger); Written by Scott Frost; Directed by Caleb Deschanel; Co-Starring Al Stroh (Philip Michael Gerard) and Emily Fischer (Laurie Dombrowski); Edited by Jonathan P. Shaw*

**Act 1:** At the Palmer home, Leland puts golf balls. Donna and James arrive to say good-bye to Maddy and are disappointed that they missed her. Sarah, recovering but still sick, calls from upstairs. Leland puts his gold club into a bag that contains Maddy's body. He takes the bag and leaves. Jerry visits Ben at jail and will represent Ben. Ben says he was with Catherine the night of Laura's murder. Ben and Jerry recall when they were boys and their babysitter, Louise Dombrowski, would dance on the hook rug with her flashlight. Lucy, her sister Gwen, and Gwen's baby arrive at the sheriff's station. Cooper and Truman spy Leland dancing at the Great Northern. Harry tells Leland they arrested Ben. Leland excuses himself and begins to cry, then laugh. Cooper approaches, but Leland recovers in time. **Act 2:** Doc Hayward takes a blood sample from Ben. Cooper shows Laura's diary to Ben and explains that he knows about One-Eyed Jacks. Cooper implies that Ben killed Laura to keep her quiet. Ben is furious. Jerry advises Ben to get a better lawyer. Bobby listens to Leo's tape: it is a recording of Ben talking to Leo about burning the mill. Bobby tells Shelly he has a plan to help their financial problems. Norma's mother, Vivian, arrives at the Double R. She has a new husband, Ernie Niles. Norma notices that Ernie accidentally left a note about a hat he was placing. The one-armed man overpowers his guard and escapes from the Great Northern. **Act 3:** Hank returns to the Double R. He's been missing for two days. Norma is angry. Hank says he was hiding out from people who want to see him fail. Vivian invites Hank and Norma to dinner. Pete arrives and tells Truman that Josie is gone. Truman says he knows. Truman and Pete compare notes about Jonathan and uncover a discrepancy: Josie told Pete that Jonathan was a cousin and told Truman that he was an assistant. Pete and Truman are worried. Cooper reports that Gerald is missing. Andy arrives and sees Lucy holding the baby. He faints. Pete visits Ben and plays him a tape of Catherine. Catherine says she will provide Ben with an alibi in exchange for the Ghostwood estates and the mill. Ben is angry and wrecks his cell. Leland drives erratically and sings, "Surrey with a Fringe on Top." He almost collides with Truman's police cruiser. Truman pulls Leland over

Leland tells them he was upset about Ben and lost his concentration. Leland says he remembers Ben making a call the night Laura was killed and that his voice was raised. Leland wants to show Cooper his golf clubs. Before he can, Cooper is called away by Truman. The police have found Gerard by the waterfall. **Act 4:** Gwen talks with a Lucy and a recovering Andy. Andy tells Lucy that he is not sterile. Andy believes he is the father of Lucy's baby. Mike examines Ben and says that Bob is not there. Truman charges Ben with the murder anyway. Cooper tells Truman that he thinks Ben is innocent and that he should be released. Truman is frustrated and refuses. Norma, Vivian, Hank, and Ernie have dinner. Hank and Ernie know each other from jail. Ernie asks Hank to keep his secret from Vivian. Ernie says he does not gamble anymore. Norma suspects something about Hank and Ernie. Audrey visits Cooper in his room. Audrey says that she always wanted her father to love her. Cooper gets a call. He tells Audrey to go to her room and lock the door. At the bottom of the falls, the police have discovered the body of Machi, wrapped in plastic.

**TIMELINE:** The events in this episode take place on Friday, March 10.

**CRITIQUE:** Ray Wise continues to dazzle with his amazing performance as Leland. In the first act, Leland dances around the Great Northern with golf club in hand until he hears the news from Truman that Ben has been arrested for Laura's murder. He feels distress, then becomes even more gleeful as soon as the sheriff and Cooper leave. With each murder, he is becoming increasingly unhinged. Wise must convincingly portray all the facets of this complex character, and he does so flawlessly.

Maintaining interesting storylines for all of the characters, however, is not easy. The introduction of Gwen and Vivian give Lucy and Norma something to do, but neither of the new characters are all that intriguing, nor are their stories.

This episode contains one of the most memorable scenes of the second season: Ben and Jerry's reminiscence of Louise Domborowski dancing on the hook rug with a flashlight. A bouncy fifties-ish tune by Badolarmes and hypnotic filming and editing work created a scene fans talked about for years.

**COMMENTS:** The writers face a challenge in creating drama in this episode because Truman and Cooper pursue Ben as Laura's killer while the audience knows that they have the wrong man. The quality of the episode comes both in the performances (especially Wise, noted above, and Kelly as Ben's brother Jerry) and the writing, which makes virtually every scene interesting. Jerry provides numerous humorous moments as his inept practice of law contin-

ues to complicate matters for Ben (at one point he even recommends that Ben get himself a better lawyer). Pete has an uncharacteristic moment in which he gleefully taunts Ben behind bars with a tape of Catherine offering to exchange her testimony of Ben's whereabouts on the night of Laura's murder (with her) for his signing over to her the mill (which Ben got from Josie) and the Ghostwood development.

In fact, Ben is being hit from all sides in this episode, though he doesn't know it yet. While Truman pursues a murder arrest, and Catherine works at regaining ownership of the mill, Bobby is preparing to blackmail Ben by sending him a tape found in Leo's boots. The tape contains a recording of when Ben hired Leo to burn the mill. It's little wonder that later in the season, Ben will suffer a kind of mental breakdown and retreat into the past (both his own past and, ultimately, the country's past in a re-enactment of the Civil War).

**FIRST APPEARANCES:** Ernie Niles, Vivian Smythe, Gwen  
**RATING:** ★★★★

### 9. EPISODE 2009

First televised December 1, 1990

*Cost: \$10m; Cleo Mulkey (Hank Jennings), Miguel Ferrer (Albert Roselli), Ian Bookbinder (Richard Treaguerne), James Best (Ernie Niles), June Grier (Vivian Smythe), Dan Dailey (Major Briggs), and Al Strode (Phillip Michael Gerard); Written by Mark Frost, Harley Peyton, and Robert Engels; Directed by Tim Hunter; Co-Starring Michael J. Anderson (Max Frawley, Another Place), Clive Rossayor (Mr. Zipper the plumber), Frank Sibley (Killer Bob), Carol Strickland (Mrs. Gantz), Miss Ellinor (Mrs. Tressidor), and Hawk Warden (the waiter); Edited by Paul Treloar*

**Act 1:** Cooper asks Truman to give him twenty-four hours to solve the Laura Palmer and Madelaine Ferguson murders. At the Double R, James gives Donna a ring. Vivian criticizes Norma's eggs. Donna and James hear Andy speaking French for "I am a lonely soul," which was on Harold's suicide note. Donna takes Cooper and Andy to Mrs. Tressidor, but a much younger woman is at the home. She gives an envelope to Donna left for her by Harold. It's a page from Laura's diary describing a dream on the night of February 21—the exact same dream Cooper later had. Laura also remarks that she will die on the night of February 23 to escape from Bob. **Act 2:** Cooper questions Gerard, who channels Mike. Mike and Bob had a "perfect relationship" of appetite and satisfaction. Cooper must ask the Giant for help in finding Bob; the answers lie not in Cooper's mind, but in his heart. Back at the Great Northern,

## Twin Peaks Second Season Ratings

Here are the ratings for the second season of *Twin Peaks* as compiled by the A.C. Nielsen Co. The first number is the placement of the episode during that week's broadcasts (which run from Monday through Sunday). Following the episode's title are two numbers: the first (in boldface) is the "rating," which measures the percentage of the nation's 93.1 million television homes tuned into the program. Each ratings point represents 931,000 households. The second number, the "share," is the percentage of televisions actually in use during that hour that were tuned into the program. The listing below is for first-run episodes, not reruns. (There are a few episodes for which we do not have the numbers.)

42. Episode 2001	<b>12.2/20</b>	69. Episode 2008	<b>8.2/??</b>	85. Episode 2015	<b>5.5/??</b>
68. Episode 2002	<b>9.2/18</b>	72. Episode 2009	<b>7.9/15</b>	88. Episode 2016	<b>5.1/10</b>
63. Episode 2003	<b>8.9/17</b>	75. Episode 2010	<b>7.4/14</b>	77. Episode 2017	<b>6.2/10</b>
71. Episode 2004	<b>8.4/??</b>	67. Episode 2011	<b>7.9/??</b>	75. Episode 2018	<b>6.3/10</b>
72. Episode 2005	<b>7.7/??</b>	72. Episode 2012	<b>7.3/??</b>	82. Episode 2019	<b>5.7/9</b>
72. Episode 2006	<b>7.6/??</b>	77. Episode 2013	<b>7.3/??</b>	77. Episode 2020	<b>7.7/??</b>
51. Episode 2007	<b>10.4/20</b>	83. Episode 2014	<b>5.4/??</b>	59. Episode 2021/22	<b>6.7/12</b>

the old waiter tells Cooper that his milk is "getting warmer now." The police search Ben's apartment; Truman is convinced Ben is the killer. At the sheriff's station, a plumber adjusts the sprinklers as Lucy and Andy argue about her baby. Tojamun visits Ben in jail and reveals herself to be Catherine. He signs the Ghostwood contract over to her in exchange for her testimony verifying his whereabouts (with her) the night of Laura's murder. Donna drops a tape by the Palmer's for Leland to mail to Maddy (it's a recording of the song performed by Donna, James, and Maddy in episode 2002). Donna tells Leland about Laura's secret diary. Beth calls Leland to tell him Maddy hasn't arrived home. **Act 3:** Leland brings Donna lemonade, puts on a record, and begins dancing with her, making her uncomfortable. Bob begins to take control, but Donna is unaware. Leland pulls Donna to himself, but the doorbell rings. Truman arrives and asks for Leland's help. Donna meets James and tells him about Maddy's death. Distracted, he rides away. That evening, as a storm intensifies, Cooper convenes a meeting at the Roadhouse with Truman, Ben, Albert, Leland, Ed, Hawk, Bobby, Leo, Maj. Briggs, and the waiter. Cooper believes the killer is in the room and says that he will employ a new tool—magic. Cooper remembers Laura telling him in his dream that her father killed her. The Giant appears and returns Cooper's ring. Cooper warns Ben and Leland to accompany him to the sheriff's station. **Act 4:** Cooper pretends to arrest Ben but instead lures Leland into the cell. Leland flies into a rage. Handcuffed, Leland/Bob is questioned by Cooper and confesses to the murders. Tremayne arrives at the station; Lucy tells him and Andy that she's keeping her baby, and that she expects cooperation from both men. Tremayne smokes. Cooper explains to Truman and Albert how the dream and the other clues revealed Leland to be the killer. Albert smokes. Leland recites the "fire walk with me" poem. The sprinklers are set off. Leland smashes him head against the door. Leland finally realizes that he killed Laura. He explains how as a boy he "invited" Bob inside of him; when Bob was in control, Leland didn't know what was happening and couldn't remember later. Laura refused to be taken over by Bob, so Bob used Leland to kill her. Cooper comforts Leland as he dies. The next morning, Truman, Albert, and Maj. Briggs try to comprehend what has happened, and whether Bob was real or Leland just insane. Truman wonders where Bob is now. An owl flies through the forest.

**TIMELINE:** The events in this episode take place on Saturday, March 11.

**CRITIQUE:** The Laura Palmer storyline comes to a close in extraordinary fashion in an episode nicely directed by Tim Hunter (*River's Edge*) that does a great job of capturing the mood of the series, sometimes with a kind of showy *pizzazz* (such as the Roadhouse scene in which the Giant returns Cooper's ring), but just as well with less flashy scenes, such as a couple of incredible moments featuring Donna and James. In the first, they meet at the Double R Diner, and he gives her a ring. It's a subdued moment given power by the photography and Badilamenti score. Later, Donna meets James on the road and tells him of Maddy's death. In both scenes, there's something distinctly *Twin Peaks*-ish about them, even though neither contains "quirky" elements for which the series is known. Credit Hunter and the post-production team for assembling the scenes to give just this effect.

The more dramatic moments are, of course, the ones most talked about and best remembered, from the aforementioned

Roadhouse scene to Leland's dramatic arrest. On Wise's final regular appearance on the show, he gives a performance for the ages, presenting Leland as confident killer, then with Bob unleashed and in total control, then as remorseful father. Strobel—perhaps the most overlooked actor on the show to give uniformly superior performances—has a sweet scene in which he describes to Cooper the perfect Bob/Mike relationship of appetite and satisfaction, a "golden circle."

The final seconds are quite intriguing, as Truman wonders when Bob might be if he escaped from their grasp. This is followed by a point-of-view shot, apparently of an owl flying low through the forest (passing what appears to be a car crash). The camera pans upward toward some light, and an owl flies menacingly into view. The colors are unnatural, suggesting that this could even be a vision of Cooper's. Whatever the case, the scene recalls the Giant's niddle from the season premiere that "the owls are not what they seem" and the Log Lady's follow-up in episode 2007 that there are "owls in the roadhouse."

**COMMENTS:** The writers are careful to let Cooper explain to Truman the reasons he believes Leland is the guilty party, thus reminding viewers of the clues that have been accumulating during the series: the dancing dwarf, the killer's grey hair, and letters under the fingernails, etc. Some seem a bit murky, even to this day—what exactly is the relationship between the dancing dwarf and dancing Leland?—but recounted at breakneck pace during the episode, they do seem to make sense in some sort of way. Unlike, for example, the mystifying scene with Mrs. Tremond, in which a totally different woman appears at the door and gives an envelope to Donna. This seems more like a moment from some mediocre episode of *The X-Files* than *Twin Peaks*, creating an artificial shock when none seems necessary. (Why not just have the original Tremond give the note to Donna?)

Leland's actions around Donna when she comes to visit are quite odd, and it appears that he is considering killing her, too. He puts on some music and begins dancing with her—not unlike the scene with Maddy in 2007—when Truman comes to the door and asks Leland for assistance. At this point Donna does not know that Leland is the killer, yet she is clearly shaken by Leland's actions.

In this episode, Ben finally learns that Tojamun was Catherine all along. She gets him to sign over the mill and the Ghostwood development but then doesn't guarantee him anything in return.

The sheriff station sprinkler system is set off by a couple of smokers inside the building. Tremayne lights up while being told by Lucy that she will be keeping her baby. Beside the holding cell, as Cooper is talking to Truman, Albert listens in and also lights a cigarette. Apparently nobody notices the "No Smoking" signs that are hanging everywhere!

As noted in the original script, Cooper's words of comfort during Leland's death come from the *Tibetan Book of the Dead*. Leland is told to "look towards the light," where he sees Laura. (In the script, by the way, Leland's part is given to Ben so that word about Leland didn't leak out before the episode aired—these scenes would have been shot in late September. As noted before, the death of Maddy seen in 2007 was shot with both Richard Beymer and Ray Wise, again to avoid the resolution of the mystery leaking out in advance.)

**FIRST APPEARANCES:** Mr. Zipper

**RATING:** ★★★★



# Twin Peaks in Japan (Part 3): Magazines

In *Wrapped in Plastic* 39 we published part 1 of "Twin Peaks in Japan." Part 2 followed in issue 42. And now—part 3, over four years later. You thought we'd forgotten, right? Admit it. Well, the third part just kept getting bumped out of one issue after another, until we finally found a space for it right here.

Longtime readers know that the popularity of *Twin Peaks* in Japan was strong enough that a number of merchandising items appeared there that

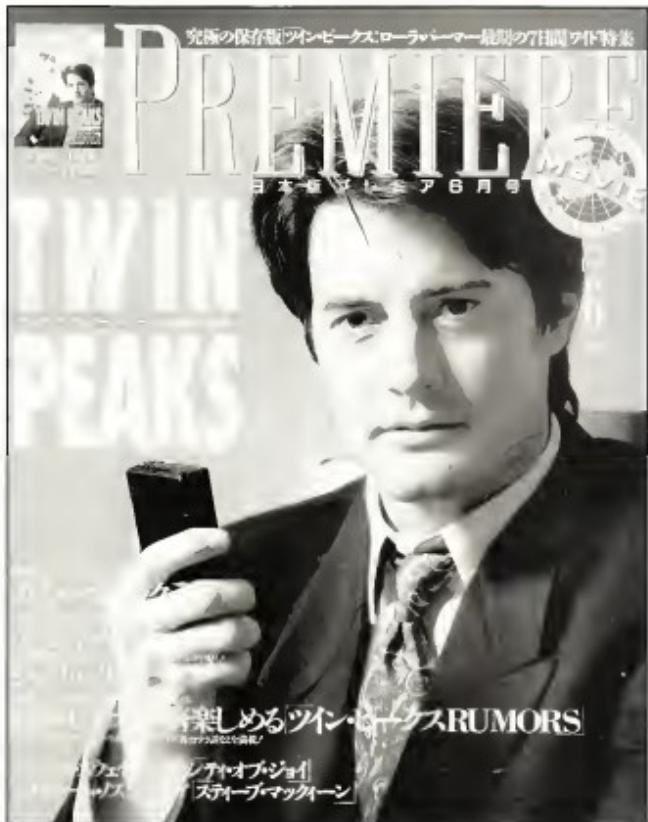
did not appear anywhere else in the world. Of particular note—and covered in *WTP* 39—were the Georgia Coffee commercials featuring Kyle MacLachlan, Catherine Coulson, Michael Horse, Harry Goaz, Kimmy Robertson, and Madchen Amick reprising their *Peaks* roles. To date, the four commercials have been seen in the U.S. only at special Twin Peaks Festival screenings.

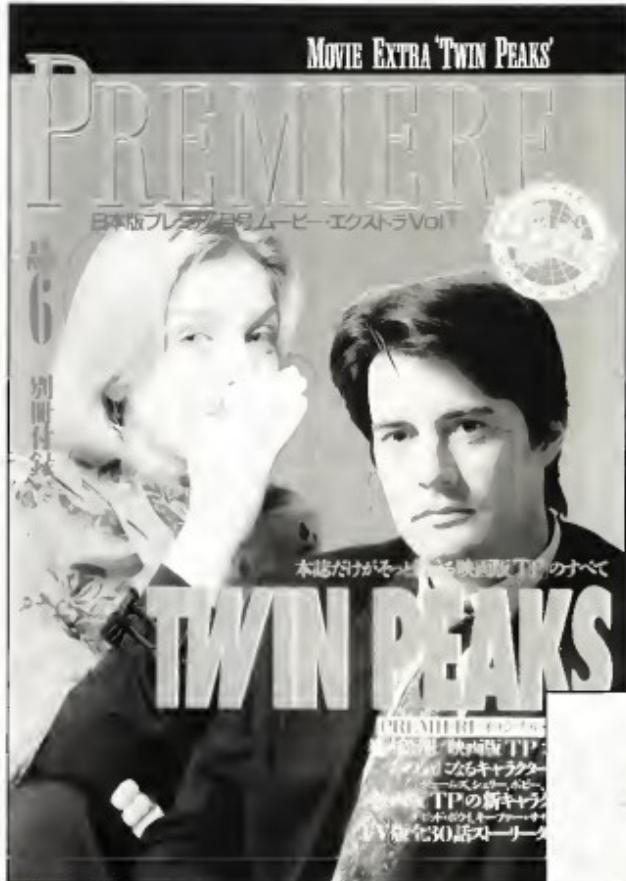
Two other notable bits of Japanese

*Twin Peaks* material includes a board game (covered in *WTP* 39) and a card game (covered in *WTP* 66 and 67), which we somehow managed to remain unaware of for a full decade after its release.

This issue, we look at some of the Japanese magazines that covered *Twin Peaks* and *Fire Walk With Me*. What's interesting about these publications is the amount of material that they contain that never appeared in U.S. publications—not just the cover features, but publicity materials for the shows themselves. The U.S. presskit for *FWWM* was especially meager; we've had to go to Europe and Japan to find a variety of photos that never showed up stateside. Some of these photos are merely slight variations on domestically-released versions, while others are entirely new. Clearly Lorey Sebastian, the still photographer on set, was taking a lot of photos; they simply weren't released to U.S. media sources.

Two of the magazines we've been able to locate are overseas editions of U.S. publications. *Premiere* (June 1992) contains a nice MacLachlan cover photo and lengthy sixteen-page feature inside. We can't read the text, but it appears to contain an article or review on *FWWM* (written by Greg Olson), followed perhaps by interviews with MacLachlan, Sheryl Lee, and Moira Kelly. There are also four pages of "Twin Peaks Rumors" that appear to be brief histories about the various *Peaks* actors. In addition to the sixteen-page piece, the issue also contains a separate twenty-page "Movie Extra" half-size booklet (approximately 6" x 8.25") containing additional articles, actor





Above: the  
Premiere bonus  
booklet, which  
includes rare photos  
(right) and an  
episode guide (far  
right).



profiles, and plot synopses. The full-color publication is quite extraordinary and contains numerous photos that never appeared in U.S. magazines.

The other magazine with a U.S. tie is *EQUUS*. This issue (May 1992) contains a bizarre MacLachlan cover, while inside is a massive "Peaks Mania" section with full page photos, a report on the phenomenon, and interviews with MacLachlan, Julie Cruise, and perhaps Jennifer Lynch and Sheryl Lee (it's a little unclear). Throughout the twenty-five page feature, lots of (U.S.) Peaks products are shown—books, trading cards, T-shirts, and the like.

MacLachlan also made the cover of an April 1992 magazine that we think is named *Video Data*, but we're not sure. It's an amusing shot of the actor apparently "pouring" a donut from a coffee cup onto a saucer. Inside is a full-color fold-out "poster" (four scenes from *BUTTER*) and, on the





*Above and below: selected pages from the Japanese edition of Premiere magazine.*

**Laura Palmer**  
COMES ALIVE

—ラーラ・パーマーはいかにして甦ったか

I S S H E  
A GOOD GIRL?

—良い娘のドクター  
モ伊拉・ケリー



(clockwise from top left) The Japanese edition of *Esquire*; The Viewers Guide to *Twin Peaks*

*MacLachlan and Lynch in a rare photo from Motion*

*Picture Times; a page of rare photos from Motion*

*Picture Times; the cover of Motion Picture Times*



back, a map of Twin Peaks with real-life photos designating where the filming sites are. It's a pretty clever idea. Inside the issue is a sixteen-page article that appears to contain an episode guide, character and actor profiles, short interviews, product listings, and other odds and ends. As usual, there are photos that we have not seen anywhere else.

*Fire Walk With Me* makes the cover of the May 1, 1992 issue of *Kingpin (Madam Picture Times)*. Inside is a twenty-page feature containing interviews with Shery Lee and Frank Silva, plus what appears to be synopses of the TV episodes, and an article on the making of the movie. One thing notable about this issue is that it contains the largest reproduction that we have found of a filmed scene later cut from the movie: Norma and Ed cuddling in his pickup truck.

Our final publication is not a magazine, but a booklet titled *The Viewers Guide to Twin Peaks*. The small (approximately 5" x 7") squarebound item is sixty-four black-and-white pages and contains what appears to be a synopsis of the first-season episodes, character profiles, profiles of David Lynch and Mark Frost, and other odds and ends. Our guess is that it was produced quickly to cash in on the interest in the show. It has a 1991 copyright date.

*Left: the cover of what might be Video Dart. Below: two more pages from Premiere.*



*(“Wonderful & Strange” continued from inside front cover)*

(3) For the next couple of months, we will be spending more of our newly-found time completing the *Angel Sister Special* (finally) for our sister publication *Spectrum* and beginning work in earnest on an exciting new project, *Following Cerebus*. Just as *Twin Peaks* is our all-time favorite television series, *Cerebus* is our all-time favorite comic book. Dave Sim's massive three-hundred-issue, six-thousand-page epic finally comes to a close in March. We've been reading this series since it began in 1977 and have dreaded its completion for years. (Long ago, Sim promised that the series would end with issue 300, but nobody believed him at the time.) *Following Cerebus* will provide us with the opportunity to examine *Cerebus* the way *Wrapped in Plastic* has done with *Twin Peaks* and *Spectrum* has done with *Buffy* and other shows. If anything, the *Cerebus* storyline is even more complex than *Twin Peaks*, *Eraserhead*, *Last Highway*, and *Middleland Drive* combined, so our “training” on those projects is really just a warm-up for dissecting the world of this comic series. Filled with outrageous, hilarious parody; strange dream sequences and visions; cryptic riddles; and heartwrenching drama (sound familiar?), *Cerebus* is both wonderful and strange. We hope that many of Lynch's fans will follow us in *Following Cerebus* and even give the series a try. If you're like us (and we know you are), once you start reading, you won't be able to put it down.

(5) Quite honestly, it's a slow time for Lynch news right now, so it seems the ideal time to experiment with a quarterly schedule. There are no new film projects around the corner (that we're aware of, anyway); the second-season DVDs seem to be stuck in limbo; and his Web site projects aren't creating a lot of fan buzz (outside of the DVD releases). And now that *Twin Peaks* has been off the air for over ten years, it's becoming harder and harder to corner the actors into discussing the show. We're still trying—and next issue, we have an incredible interview with Dana Ashbrook—but before too much longer, even actors still interested in discussing the show will understandably not be able to remember the kinds of details our readers enjoy hearing.

(5) If this quarterly schedule doesn't work out for any reason, we can always return to bi-monthly. This isn't being set in stone for all time. It's just what needs to happen *right now*.

As you can see, the quarterly IFIP schedule hardly represents any kind of retreat for Win-Mill Productions. We have more on our plate for 2004 than we know what to do with, and we can't wait to dive in.

Craig Miller

John Thorne

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# The World Spins

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## Twin Peaks on Screen

**Kiefer Sutherland** was a guest on *Late Late Show With Craig Kilborn* on November 17. After a clip from 24, Kilborn talked about the first time he met Sutherland (in a bar) and the actor's workout regimen. Sutherland talked about his nervousness at teaching his fifteen-year-old daughter how to drive. Kilborn asked about Sutherland's tattoos. After a commercial break, Sutherland talked about his voice-over work for Miller beer and NASCAR, then played "5 Questions" (he got four correct, the last of which had Sutherland rope one of the stagehands). The segments lasted thirteen minutes.

**Chris Mulkey** guest starred in the November 21 episode of *JAG*, "The Boast." Dean Stockwell appears in the same episode.

**Naomi Watts** was Jay Leno's guest on *The Tonight Show* on December 2. She talked about moving around a lot while growing up (she was born in England but soon moved to Australia) and her mischievous childhood. Leno aired a commercial Watts shot in Australia. After a commercial break, Watts talked about moving to Los Angeles in the early nineties. It took her many years before she was making any money, and in fact just before *Mulholland Drive*,

she'd actually been kicked out of her apartment for late payment. At one point, she made a special trip from New York to L.A. to audition for a part, only to have the film director nod off during her reading. Leno asked about her new film, *25 Grams*, and showed a clip with co-star Sean Penn. The segments last almost thirteen minutes.

**Mädchen Amick** guest starred on the December 17 episode of *Ed* entitled "Home For Christmas."

**Sheryl Lee** guest starred on the December 18 episode of *Without a Trace* entitled "Coming Home."

**Chris Isaak** began the final season of his Showtime series *The Chris Isaak Show* on January 8, just about the time this issue headed off to the printer. We'll have more about

it next time.

**Kimmy Robertson** has a brief appearance in an MSN commercial. It's been airing for some time, but we were finally able to get it on tape. It features a number of annoying individuals coming to a man's front door and being dropped through a trap door. Kimmy's character says, "You won a dream vacation!"



Robertson's MSN commercial



Sutherland on Kilborn



Mulkey on JAG



Watts on Leno



Watts's Australian commercial



Watts and Penn in 25 Grams



### Twin Peaks in Print

Lara Flynn Boyle makes the *Entertainment Weekly* 743 (December 26) year-end list of worst style for her ballerina number worn at the Golden Globe awards. Issue 745 (January 9) cover features Naomi Watts (alongside Jennifer Connolly and Charlize Theron) as prime Oscar candidates for this year. Inside is an interview/conversation with the three simultaneously.

Naomi Watts appears on the cover of *Hollywood Life* (December). *Malibuwood Drive* gets some mentions in the interview inside.

Kiefer Sutherland makes the cover of *TV Week*, the Canadian television magazine (October 25). Inside is a short article and interview.

### MacLachlan on Broadway

Tony Lammer sends us this news from New York: on November 9, Kyle MacLachlan made his Broadway debut opposite Patrick Stewart and Aslan Gilleen in Harold Pinter's *The Caretaker*.

Two months earlier, Heather Gra-

ham made her New York stage debut in Craig Wright's *Recent Tragic Events*.

### New David Foster Wallace book!

Various publications and newspapers have been presenting their Christmas book lists over the past few weeks—either recommendations for gift giving, or general reading suggestions—and all of them have omitted what is, for us, the book event of the year: David Foster Wallace's *Everything and More: A Compact History of Infinity*. Wallace's flair for bringing a wealth of detail in a highly readable and entertaining style remains intact, even when the topic is mathematics (a mystifying subject to

many people) and, moreover, the sometimes bewildering nature of infinity.



PLUS: ELIZA DUSHKU FINDS HER TRU CALLING

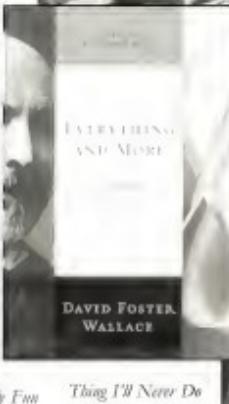


How, for instance, can there be larger and smaller degrees of infinity? Wallace explains this, and much more, as he traces the different ways mathematicians have grappled with infinity, beginning with the ancient Greeks and continuing forward, giving special attention to nineteenth-century mathematician Georg Cantor.

Some of us are still making our way through the book, and while the math contained within is presented clearly, readers may have to dust off some of the parts of their brains that haven't been used since those high school math classes. Nevertheless, the rewards are well worth the effort. With Wallace's typical wit (and, as usual, extensive and entertaining footnotes) in predictably fine form, the three hundred pages are never dull. If you're in the mood to read something in 2004 that's both entertaining and challenging, you should definitely consider *Everything and More*. (If you'd prefer something that's entertaining but not as challenging in the math department, you can't go wrong with Wallace's extraordinary 1997 collection of essays, *A Supposedly Fun*



Dan Lambert at Betty's apartment from *Mulholland Dr.*



DAVID FOSTER WALLACE

DAVID FOSTER WALLACE



Lambert with Rebekah Del Rio

*Thing I'll Never Do Again*, which contains his notable essay "David Lynch Keeps His Head," often quoted in these

pages and providing us with an excuse—not that we need much nudging—to mention the new book here in ("World Spins")

## TWIN PEAKS

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CANTON, MI 48187 USA**

and followed up with a visit to Betty's apartment as seen in *Mulholland Dr.* He sent us some photos of the location (on North Sycamore Avenue in Los Angeles), along with a shot of Rebekah Del Rio, whom he met at a recent movie memorabilia collector's show in North Hollywood. "She was enthusiastic about the experience of working with David Lynch," he writes. Thanks, Dan!

### Visiting Betty's Mulholland Drive Apartment

A dearth of letters means that there are no letters column in this issue (readers: feel free to jump in!), but we did receive this note from Dan Lambert, who visited the "real" Winkie's Restaurant a while back (see *HTP* 61)



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Nance is best known as Henry in *Eraserhead* and Pete Martell in *Twin Peaks*, but he also had memorable roles in *Dune*, *Blue Velvet*, *The Cowboy and the Frenchman*, *Wild at Heart*, and *Last Highway*. *I Don't Know Jack* is the ultimate film about this unique actor's work and life! (91 min.)

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I Don't Know Jack is also available on VHS tape: *Twin Peaks Festival 2002 Edition* is a special advance release and is **ALMOST SOLD OUT!** This videotape edition includes 2 bonus *I Don't Know Jack* postcards (one of which is **AUTOGRAPHED** by executive producers **Richard Green** (who played the Magician in *Mulholland Drive*) and **Danna DaBain**) and trailers for *Jack* and *7 Year ZigZag!* Cast is \$24.99 (US/Can) or \$29.99 foreign overseas (note: these are not PAL).

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April 1993: Jim and Anna are  
seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



Spectrum October 1993: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



January 1994: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



March 1994: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



June 1994: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



July 1994: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



October 1994: Sarah Michelle Gellar  
and Keri Russell are shown on  
the cover of Spectrum magazine.



December 1994: Sarah Michelle Gellar  
and Keri Russell are shown on  
the cover of Spectrum magazine.



February 1995: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



April 1995: Jim and Anna  
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a light-colored dress.



June 1995: Jim and Anna  
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August 1995: Jim and Anna  
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September 1995: Jim and Anna  
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November 1995: Jim and Anna  
are seen again. Jim is wearing  
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a light-colored dress.



January 1996: Jim and Anna  
are seen again. Jim is wearing  
a dark suit, Anna is wearing  
a light-colored dress.



March 1996: Jim and Anna  
are seen again. Jim is wearing  
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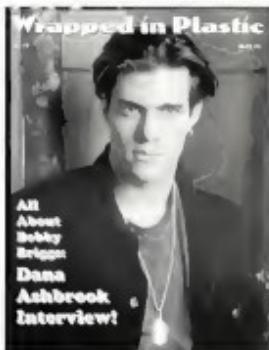


May 1996: Jim and Anna  
are seen again. Jim is wearing  
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## Wrapped in Plastic #69

### Dana Ashbrook interview!

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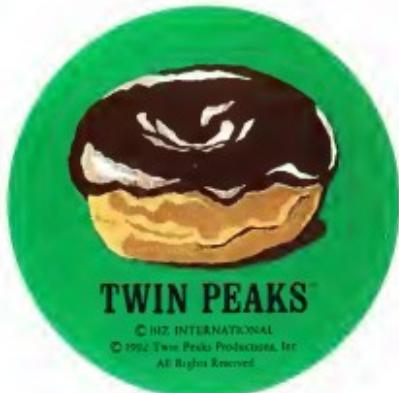






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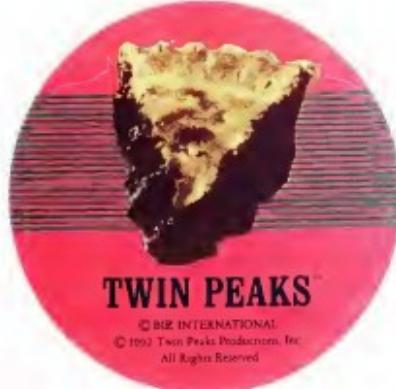
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